

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 57.—No. 20.

SATURDAY, MAY 17, 1879.

PRICE { 4d. Unstamped.
6d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdlle Turolla.

THIS EVENING (SATURDAY), May 17, will be performed WEBER'S Opera, "DER FREISCHÜTZ." Agata, Mdlle Turolla; Annetta, Mdlle Smeroschi; Caspar, M. Gailhard; and Max, Signor Gayarré. Conductor—Signor BEVIGNANI.

Mdlle Adelina Patti.

MONDAY next, May 19, MOZART'S Opera, "DON GIOVANNI." Zerlina, Mdlle Adelina Patti; Donna Anna, Mdlle Cepeda; Donna Elvira, Mdlle Valeria; Don Ottavio, Signor Novelli; Leporello, M. Gailhard; and Don Giovanni, M. Maurel.

Mdlle Heilbron.

TUESDAY next, May 20 (second time this Season), WAGNER'S Opera "LOHENGRIN." Elsa di Brabant, Mdlle Heilbron; Ortrud, Mdlle Mantilla; Federico di Telramondo, Signor Cotogni; and Lohengrin, Signor Gayarré.

Mdlle Adelina Patti.

THURSDAY next, May 22 (in lieu of the Subscription for Tuesday, August 5), first time this season, MEYERBEER'S Opera, "DINORAH." Dinorah, Mdlle Adelina Patti; Hoel, M. Maurel; and Corentino, Signor Novelli. Doors open at Eight o'clock; the Opera commences at half-past.

The Box Office, under the portico of the theatre, is open from Ten till Five. Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Orchestra Stalls, 2s. 1s.; Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

CRYSTAL PALACE.—MR MANNS' ANNUAL BENEFIT

CONCERT. THIS DAY (SATURDAY), May 17th, at Three o'clock. The Programme will include Symphony in B minor—unfinished—(Schubert); Concertstück for pianoforte and orchestra (Weber); Concerto for violin and orchestra (Mendelssohn); Un Ball, and Marche au Supplée, Symphony Fantastique (Berlioz)—first time at these Concerts; Scherzo in G flat, from Pianoforte Concerto (Scharwenka)—for two pianos, as arranged by the Composer; Symphonic Poem, "The Battle of the Huns" (Liszt)—first time in England. The following eminent artists have kindly offered their services: Vocalists—Mrs Osgood, Fräulein Louise von Hennig (of Berlin—her first appearance at the Crystal Palace); Mr Joseph Mass, Mr W. Carleton, Herr Elmblad (of Stockholm—his first appearance); Mr Barton McGuckin; Solo Violin—Señor Sarasate; Solo Pianoforte—Miss Anna Mehlig, Herr Xaver Scharwenka. Conductor—MR AUGUST MANNS. Seats, 2s. 6d. and 1s. Admission to Concert-room, Sixpence.

THIS DAY.

LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERTS.—ST JAMES'S HALL.—

MR JOHN BOOSEY begs to announce a BALLAD CONCERT THIS DAY (SATURDAY), May 17th, at Three o'clock. Artists—Miss Emma Thursby and Miss Mary Davies; Mdlle Antoinette Sterling and Miss Orridge; Mr Sims Reeves and Mr Edward Lloyd; Mr Santley, Mr Alfred Moore, and Mr Maybrick. Pianoforte—Mdlle Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker. Conductor—MR SIDNEY NAYLOR. Stalls, 7s. 6d.; Reserved Area, 5s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Mr Austin, St James's Hall; the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 295, Regent Street.

NEW PHILHARMONIC CONCERTS.—ST JAMES'S HALL.

Conductor—MR WILHELM GANZ. THIRD CONCERT, SATURDAY Afternoon next, May 24th, at Three o'clock. Programme—Symphony in A minor (Saint-Saëns)—kindly conducted by the Composer; Aria, "Dei Vieni" (Mozart)—Miss G. Burns; Concerto for violin, in D major (Beethoven)—Señor Sarasate; Overture, *Les Katheken von Heilbronn* (Benedict); Concerto for pianoforte, in C minor (Saint-Saëns)—performed by the Composer; Song, from *The Merry Wives of Windsor* (Nicola)—Miss G. Burns; Solos, violin, Señor Sarasate; Overture, *The Forest Maiden* (MS.).—G. A. Osborne. Tickets, 10s. 6d., 7s., 5s., and 3s., Admission, One Shilling; at Austin's, Chappell & Co.'s, and the usual places.

UNDER DISTINGUISHED PATRONAGE.

FRÄULEIN ANTONIA ZELLNER'S THIRD MATINÉE

for CLASSICAL MUSIC will take place on WEDNESDAY next, May 21, at 27, HARLEY STREET, Cavendish Square, to commence at 2.45 p.m. Artists—Mdlle Thekla Friedländer, Levinsohn, A. Zellner, Mr Walter Pettit. Conductor—Herr HEINRICH STEHL. Tickets Half-a-Guinea and Five Shillings, at Messrs Chappell's, 50, New Bond Street.

MDME ANNETTE ESSIOFF'S SECOND and LAST

PIANOFORTE RECITAL, ST JAMES'S HALL, THURSDAY Afternoon next, May 22, at Three o'clock. Tickets 7s. 6d., 3s., and 1s., at the usual Agents, and Austin's, St James's Hall.

HER MAJESTY'S THEATRE, HAYMARKET.

Grand Morning Performance.

THIS DAY (SATURDAY), May 17 (commencing at Two o'clock), will be performed BIZET'S Opera, "CARMEN." Don José, Signor Campanini; Escamillo (Torador), Signor del Puente; Zuniga, Signor Franceschi; Michaela, Mdlle Lida; Mercedes, Mdlle Labliche; and Carmen (a Gipsy), Mdlle Minnie Hauk. Conductor—SIGNOR ARDITI.

THIS EVENING (SATURDAY), at Half-past Seven o'clock, BEETHOVEN'S Opera, "FIDELIO." Florestane, M. Candidus; Don Pizarro, Signor Galassi; Rocco, Signor Foli; Marcellina, Mdlle Sinico; and Leonora (Fidelio), Mdlle Eugénie Pappenheim. Between the first and second acts the *Leonora* overture will be performed by the orchestra. Director of the Music and Conductor—SIR MICHAEL COSTA.

First Appearance this Season of Mdlle Etelka Gerster.

MONDAY next, May 19, "LA SONNAMBULA." Amina by Mdlle Etelka Gerster (her first appearance since her return to Europe).

First Appearance these two years of Mdlle Christine Nilsson.

TUESDAY next, May 20, "FAUST." Margherita, Mdlle Christine Nilsson.

Mdlle Etelka Gerster.

THURSDAY next, May 22, Subscription Night (in lieu of Saturday, July 26) "RIGOLETTO." Gilda, Mdlle Etelka Gerster.

The Opera will commence at Half-past Eight. Stalls, 21s.; Dress Circle Seats (first two rows), 15s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 5s.; Gallery, 2s. 6d.

Box Office of Her Majesty's Theatre, under the Colonnade, open daily from Ten till Five, under the direction of Mr Bailey.

MR AMBROSE AUSTIN'S ANNUAL CONCERT, ST

JAMES'S HALL, MONDAY, May 26, at Eight o'clock. Artists—Mdlle Schou (of the Royal Italian Opera), Miss Georgina Burns (of Mr Carl Rosa's Opera Company), Mdlle Patey, Mr Sims Reeves, Mr Edward Lloyd, Mr Maybrick, Signor Graziani. Violin—Señor Sarasate. Pianoforte—Mdlle Annette Essipoff. 100 Members of Mr Henry Leslie's Choir, conducted by Mr Henry Leslie. Conductors—MR JULIUS BENEDICT, MR GANZ, MR SIDNEY NAYLOR, and MR KUHE. Tickets, 10s. 6d., 6s., 3s., 2s., and 1s., at Austin's, St James's Hall, and usual Agents.

MR TRELAWNY COBHAM'S MATINÉE MUSICALE

at St GEORGE'S HALL, on MONDAY, May 19, at Three o'clock. Artists—Mdlle José Sherrington, Victoria de Bunsen, Vere, and Ida Corani; Signori Bonetti, Thorndike, Trelawny Cobham, and Maybrick. Signori Tito Mattel, John Thomas, Schubert, Romano, Parker, and Ganz.

MR J. LUDWIG and H. DAUBERT beg to announce

that their CHAMBER CONCERTS will be resumed on THURSDAYS, May 22, June 5, June 19, July 3, at the ROYAL ACADEMY OF MUSIC, Hanover Square, at Eight o'clock. The Programmes will include Beethoven's Posthumous Quartets. Subscription, One Guinea; Single Stalls, 7s.; at Chappell & Co.'s, New Bond Street; Mr J. Ludwig, 18, Park Place Villas, Maida Hill; and Mr H. Daubert, 1A, Devonshire Street, Portland Place.

LONDON CONSERVATOIRE OF MUSIC.—

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MOZART AND BEETHOVEN SOCIETY. President—The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERT. Eighth Season, 1879. The EIGHTH CONCERT will take place at the LANGHAM HALL, Great Portland Street, W., on WEDNESDAY Evening, 28th May next, on which occasion several eminent Artists will appear. The Programme will include Mozart's Quartet in G minor, and a new Pianoforte Quartet by Raff. Prospectus on application to H. G. Hopper, Hon. Secretary, 244, Regent Street.

MISS ALICE FAIRMAN'S MORNING CONCERT will take place at 109, St GEORGE'S SQUARE, S.W. (by kind permission of Mr and Mrs Crauford, of Auebenues), on TUESDAY, May 20, at Three o'clock. Vocalists—Mmes Edith Wynne, Ida Corani, and Alice Fairman; Messrs F. Leigh Negroni, Garcia, Roworth, and T. Beale. Instrumentalists—Signor T. Mattei, Herr Hensler, Signor Erba, and Mr Radcliff. Tickets, Half-a-Guinea, to be had of Miss Alice Fairman, 18, St Peter's Square, Hammersmith.

PRACTICAL EXAMINATIONS IN VOCAL AND INSTRUMENTAL MUSIC. AN EXAMINATION for CANDIDATES residing in or near London has been arranged to be held, at the House of the SOCIETY of ARTS, during the week beginning June 16.

The Examinations will be exclusively practical, and will take account of voice, style, ear, and reading. Certificates of the 1st and 2nd Class will be granted.

Each Candidate must pay a Fee of Five Shillings. Intending Candidates should at once communicate with the SECRETARY of the Society, stating if they desire to attend during the Day or in the Evening. They will then receive due notice of the Day and Hour fixed for their attendance.

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SINGING LESSONS.

MR J. H. PEARSON begs to announce his intention of giving SINGING LESSONS during the Season. For Terms, address 67, Sydney Street, South Kensington.

MONSIEUR ALFRED JAELL begs to announce that he will ARRIVE in London on June 5th. Letters to be addressed to the care of Messrs ERAUD, 18, Great Marlborough Street, London, W.

"ALICE, WHERE ART THOU?"

MR GERARD COVENTRY will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Miss Turner's Concert, Langham Hall, June 14; and at a *Matinée* in Portland Place, June 20.

"THOU ART SO NEAR."

MR GERARD COVENTRY will sing REICHARDT's admired Lied, "THOU ART SO NEAR AND YET SO FAR," at Miss Turner's Concert, Langham Hall, June 14.

"THE MESSAGE."

MR GERARD COVENTRY will sing BLUMENTHAL's great Song, "THE MESSAGE," at Mme Marie Belval's Concert at Langham Hall.

"ALICE, WHERE ART THOU?"

MR LEONARD POYNTER will sing next Monday evening, at the Royal Polytechnic, Ascher's popular Romance, "ALICE, WHERE ART THOU?"

ASCHER'S "ALICE."

MISS NINA BRUNEL (R.A.M.) will play ASCHER's popular Romance, founded on "ALICE, WHERE ART THOU?" at Sir William Magnus's "Recitations," May 24, at the Langham Hall.

"WAKE, LINDA, WAKE."—"L'ULTIMO PENSIERO."

MR ERNEST H. WADMORE (R.A.M.) will sing WELLINGTON GUERNSEY's Serenade, "WAKE, LINDA, WAKE," and MARIANI's "L'ULTIMO PENSIERO," at the Brixton Assembly Rooms, May 26.

"JE VOUDRAIS ÊTRE."

MDLLE VICTORIA DE BUNSEN will sing OBERTHÜR's admired Romance (accompanied on the Harp by the Composer), "JE VOUDRAIS ÊTRE," at Mr Oberthür's Morning Concert at St James's Hall, Monday, May 26.

"THE DISCOVERY."

MISS CATHERINE PENNA will sing OBERTHÜR's Song, "THE DISCOVERY," at the Composer's Morning Concert, St James's Hall, Monday, May 26.

UNDER ROYAL PATRONAGE.

THE GUITAR.—MDME SIDNEY PRATTEN, Teacher of this elegant instrument, is in town for the Season. Terms for Lessons and Private Concerts, address to her residence, 22a, Dorset Street, Portman Square, W.

BY ORDER OF THE TRUSTEE—FOR SALE WITHOUT RESERVE. TO PIANOFORTE MAKERS and others.—44, CASTLE ROAD, KENTISH TOWN.—The STOCK-IN-TRADE of a PIANOFORTE IRONMONGER and Covered String Maker, comprising large quantities of Brass and Iron Looks, Screws, Pedal and Action Springs, Pedal Bosses, Brass Butts, and Washers, Iron Cranks, Damper Eyes, Plates and Wires, Bridge, Sweep-side, Key, and Best Pins, Iron, Steel, Brass, and Copper Wire, about 200 pairs Gift Scones, Three Covered String Machines, a Damper Wire Pointing Machine, and Two Seven-Octave Trichord Cottage Pianofortes, also the Household Furniture and Effects, which will be SOLD BY AUCTION on the Premises on TUESDAY, May 20, 1879, at Twelve for One o'clock precisely, by Messrs TAUBGOOD & Co. May be viewed day prior and morning of Sale, and Catalogues had on the premises of C. J. Singleton, Esq., Accountant, 8, Staple Inn, Holborn; or of the Auctioneers, Lonsdale Chambers, 27, Chancery Lane.

REMOVAL.

MR LAMBORN COCK, after thirty-five years' residence at 63, New Bond Street, begs to announce his Removal to 23, HOLLES STREET, Oxford Street, W.

MR and MDME EDWYN FRITH (Basso and Contralto), of the Royal Albert Hall and St James's Hall Concerts, request communications concerning Oratorios, Ballad Concerts, &c., to be addressed care of N. YARR, Esq., 82, New Bond Street, London, W.—Yarmouth Aquarium, for one week, commencing July 7th; &c. Terms moderate.

ORGAN FOR SALE.

THE ORGAN now in Westminster Chapel, James Street, Buckingham Gate, FOR SALE. To be seen by applying to the Chapel-keeper. For particulars apply to R. J. JENNER, 335, St James's Street, Piccadilly, London, S.W.

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"HER VOICE." IGNACE GIBSON's popular Song (poetry by "A Soldier's Daughter"), sung by MDME ENRIQUEZ, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

"A CHILD'S SONG."

A NEW SONG, by the Composer of "Aspiration," "Sabbath Happiness," &c. (Mr FRANK JAMES AMOR, of Salisbury), entitled "A CHILD'S SONG," is just published, price 3s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

HER MAJESTY'S THEATRE.

That a good deal of disappointment should be caused by the non-appearance respectively of Mdme Etelka Gerster and Mdme Christine Nilsson on Thursday and Saturday nights in last week was easy to understand. At the same time, it must have consoled the patrons of Her Majesty's Theatre to be made aware that in neither case was it thought advisable, or, indeed, found necessary, to change the opera. For Mdme Gerster, *La Sonnambula*, for Mdme Nilsson, *Faust*, had been originally announced, and both *La Sonnambula* and *Faust* were duly presented, under conditions affording no valid reasons of complaint. The most youthful and promising of our recent new visitors, Mdme Marie Vanzandt, about whose *début* it was our agreeable task to speak a few days since, consented to take the place of Mdme Gerster as Amina—a character which has tested the powers of the most eminent artists, from Pasta, the original, at Milan, in 1831 (when Rubini was Elvino), to Adeline Patti, who, 30 years later, made her *début* as Bellini's peasant heroine, at our Royal Italian Opera. This sudden and wholly unexpected step showed not merely courage in so very young an aspirant, but also a degree of self-reliance which can hardly be otherwise than founded on solid bases. That in so promptly coming forward to aid the management in an emergency Mdme Vanzandt had fair right to claim a more than ordinary share of indulgence must be admitted, and that her reception from first to last should be as warm and encouraging as she herself could have desired will surprise no one. Such, in fact was the result. It is, however, still more satisfactory to record that her performance generally was of a nature warranting legitimate expectations as to her future career. To be ready at the shortest notice with so trying a part as Amina, and to prove herself familiar with the music of every scene, is, at Mdme Vanzandt's age, a matter of no small account, justifying, in fact, the belief, that other parts of importance belonging to the repertory of genuine Italian opera are equally at her command. To expect a perfect Amina from one naturally inexperienced, and who has yet through persevering study to obtain complete control of the means with which she is evidently gifted, would be unreasonable—as unreasonable as to withhold acknowledgment from what has already been acquired, which, as previously stated, is beyond the common. Mdme Vanzandt's intelligence and sensibility as an actress, no less than her precocious talent as a vocalist, are pretty certain of ingratiating audiences kindly disposed towards whatever is young and full of promise; and though she cannot easily just now give forcible expression to all that is within, her earnest strivings to do so are alone calculated to evoke sympathy. No part, in such circumstances, offers more favourable opportunities than Amina, who, in joy or in sorrow, is throughout consistent. Mdme Vanzandt looks the character to perfection—the innocent girl whom all must love, and in whose fortunes all must feel an interest. She was applauded continually as the opera went on. The opening scene, including "Come per me sereno," and the tender parting duet with Elvino; that in the chamber of Count Rodolfo, where the poor sonnambulist, suspected of infidelity by her lover, vainly protests her innocence; that where she listens to Elvino's reproaches, in the impassioned strains of "Ah! perchè non posso odiarti?" and last, not least, the scene of the mill, comprising "Non credea mirarti," the pathetic address to the faded flowers, and its sequel, "Ah! non giunge," when Amina, restored to love and happiness, gives rapturous expression to her joy, found equal favour with the audience. Enough that by this effort Mdme Vanzandt has advanced, as it were *per saltum*, a wide step in public opinion. It depends upon herself to profit by the unanticipated chance thus offered. The other parts were sustained with more or less ability by Signor Carrion (Elvino), Signor Foli (Rodolfo), Mdme Robiati (Lisa), Mdme Lablache (Teresa), and Signor Grazzi (Alessio).

With Miss Minnie Hauk in the company there was no difficulty in finding a Margaret to replace Mdme Nilsson. The American lady had not for the first time to prove before an English audience her capacity for sustaining with credit the character of M. Gounod's most popular heroine. That she can act the part as well as sing the music is sufficiently well known; and, had proof been wanting, this was effectively established on Saturday night. Miss Hauk has a conception of her own in this, as in everything else she attempts, and her conception is all the more acceptable because it has been carefully matured and is consistently carried out. That her impersonation is modelled after the *bond fide* German Gretchen is apparent all through; and this is even demonstrated by the comparatively slow tempo in which, after the prevalent German fashion, she occasionally delivers passages that, in accordance with the recognized interpretation of the French composer's ideas, would unquestionably gain by being taken a little quicker. One example will suffice. When Faust accosts Margaret in the scene of the Kermesse with words of gallant flattery, her reply, "No, Signor, io

non son damigella ni bella," should be uttered with a calm quietude in keeping with the simple, however expressive, notes of the score, without a touch of sentiment, and, therefore, without any recourse to "rallentando" and other such expedients for intensifying the signification of the text. Margaret, it should be borne in mind, never having seen Faust, cannot already be in love with him, and would naturally decline his proffered arm with the indifference of modesty innate and unassumed. In the scene of the dungeon, where incident after incident relating to her intercourse with the man who has betrayed her presents itself to Margaret's wandering intellect, this particular one among the rest, the case is wholly different, and the lingering despondingly upon it, sentence by sentence, as Miss Hauk does with true pathos, is quite legitimate. Apart from such objection, there can be little else than unqualified praise for her reading and execution of the music, to which the beautifully mellow tones of her voice in certain phrases lend peculiar and abiding charm. Perhaps, again, the quaint legend of the King of Thule ("C'era un re") might win by the adoption of a somewhat quicker time, which would make the fitful recurrences to Margaret's casual meeting with Faust, ever and anon arresting the progress of the ballad, all the more effective. The "Jewel Song" wanted nothing; and the impassioned love-duet with Faust was beyond reproach—so much so that we could not but regret the curtailment in the last movement, which has been the established custom at both our operahouses. In the situation where the dying Valentine's last breath is spent in giving utterance to a brother's curse, Miss Hauk's acting was both natural and striking; but, perhaps, she rose highest to the occasion in that of the Cathedral, where the penitent victim, despite the scoffing of Mephistopheles, audible only to herself, vainly tries to pray. We hardly remember this surpassed by any representative of the character. The sudden delirium following upon the valedictory words of Margaret's unseen and relentless enemy—"Margherita sei dannata!"—gave a new and impressive climax to the whole. The prison scene, comprising the death and triumph of Margaret, was to match, and—but enough has been said. Signor Runcio, owing to the continued indisposition of Signor Campanini, acted as that gentleman's substitute, and for the most part was a really acceptable Faust; Mdme Trebelli was the excellent Siebel we all know, obtaining, as usual, an *encore* for the interpolated sentimental ballad, "Quando a te lieta;" Signor Foli was a no less familiar Mephistopheles; and another new-comer, Signor Vaselli, a sensible actor, with a baritone voice which he might learn to use even more effectively, was a Valentine beyond the average. A better Martha than Mdme Lablache has probably never been witnessed since *Faust* was first introduced by Mr Mapleson at Her Majesty's Theatre, with Tietjens, Trebelli, Giuglini, Gassier, and Santley in the leading parts (1863). The general performance of the opera on Saturday was much as usual, the orchestral accompaniments, which play so important and varied a part in M. Gounod's ingenious score, from the short (too short) prelude to the end, under the direction of Sir Michael Costa, being all that could be wished.

BERLIN.

(Correspondence.)

As already announced, Spontini's *Olympia* has been selected for the gala performance at the Royal Operahouse, in honour of the Golden Wedding of the Emperor and Empress, on the 11th June. It was played here for the last time about sixteen years ago, the principal characters being then sustained by Mdmes Wipperfurth and De Ahna, whose places will now be filled by Mdme Voggenhuber and Mdme Brandt. *Olympia* was composed for Paris, where it was brought out in 1819, after nine months' rehearsals. It proved a comparative failure, and Spontini readily accepted, in consequence, an invitation to go to Berlin, where the King entrusted him with very extensive powers. All musical matters were subjected to the new comer's authority, and not a concert could be given without his consent. *Olympia* was performed here for the first time on the 14th May, 1821, Mdme Milder appearing as Statira, and Mdme Bader as Cassandra. Its success was something extraordinary, and Spontini was called on—a mark of approbation then quite unusual. The work had had forty-two rehearsals.—S. S. S.

ATHENS.—M. Frédéric Stevens has been appointed director of the Conservatory. It was he who composed the music for M. Godinet's drama: *Libres!* performed in 1873 at the Théâtre de la Porte-Saint-Martin, Paris.

ROYAL ITALIAN OPERA.

The performance of *Aida* on Tuesday night had no new features of any consequence, and calls for only a brief record. It was remarkably well attended, especially by members of the Royal family, but this, perhaps, was due to the presence of Mme Patti on the stage. When that great artist appears the rest matters little, and the most well-worn and shabbily "mounted" Rossinian opera proves just as attractive as a gorgeous novelty. All the same, we are disposed to believe, that Verdi's latest work was not without influence in drawing a crowd. The music of *Aida* becomes better liked as it is better known. There may be little in it that absolutely deserves the name of great; but there is much that exercises a powerful charm, while the dramatic character of its story appeals to the imagination as strongly as its magnificent spectacle to the eye. *Aida*, at any rate, now ranks as a success at Covent Garden, and few will dispute its right to do so. Mme Patti's embodiment of the heroine was vocally and histrionically as great as ever, and as great as ever was the triumph to which it led. More than this we need not say, since everybody understands what the words imply. As Amneris, Mme Scalchi hardly gave unqualified satisfaction. She exaggerated both her acting and her singing—the latter sometimes to a disagreeable extent—and if this arose from any notion of dividing the honours with Mme Patti, we can only say that the method was not quite as wise as the object was ambitious. Signor Nicolini and Signor Graziani filled their usual parts with customary success, Signor Scolari taking the rôle of the King. The performance, ably conducted by Signor Bevigiani, gave satisfaction, which was repeatedly acknowledged by the brilliant audience.

(From an Occasional Contributor.)

The first performance of *Lohengrin* this season was rendered additionally interesting by the appearance of Mdle Heilbron as Elsa. The result, however, proved that, gracefully and intelligently as the difficult rôle was acted, Wagner's trying music was evidently too exacting for the vocalist's means; and although good intentions were obvious throughout, the sustained and declamatory style of singing required in this opera is not suited to Mdle Heilbron, who had previously appeared with so much success as the heroine in *La Traviata*. Mdle Mantilla, on the contrary, who played Ortruda on this occasion, although declaiming her music with energy, did not invest the character with sufficient dramatic significance. Signor Gayarre's *Lohengrin* is entitled to high praise, his artistic phrasing and expressive acting being much appreciated, as on former occasions. Signor Silvestri appeared as the King with success, his sonorous voice being of great service in the concerted music; and Signori Cotogni and Capponi resumed their impersonations of Federico and the Herald. The chorus occasionally exhibited a tendency to sing flat, although one of the best rendered portions of the work was the elaborate scene when the approach of *Lohengrin* is announced.

On Saturday last the Operahouse was filled in every nook and corner, the occasion being the appearance of Mme Adeline Patti in M. Gounod's popular work, *Faust e Margherita*. Never, perhaps, has this most gifted lady achieved a greater triumph, every subtle phrase of character of the charming Margherita being invested with full significance, and the delightful perfection of Mme Patti's singing being as conspicuous as ever, from the first simple phrase, "No, Signor, io non son damigella," to the superb prayer in the last act. We need hardly state that the "Jewel Song" was encoored with genuine enthusiasm, being sung with wonderful brilliancy, and that the full, rich lower notes of Mme Patti's voice produced a thrilling effect in the Cathedral scene. These were but points in an impersonation which is complete in every way. Mme Scalchi sang with true earnestness and feeling, the beautiful quality of her voice giving the best possible effect to Siebel's two arias. As Faust, Signor Nicolini repeated one of his most successful achievements, singing with impassioned expression, and acting with great fervour. The improvement in his production of voice much increases the power of his performances. M. Gailhard made his first appearance at the Royal Italian Opera, and as Mephistopheles at once achieved a success. He is gifted with a baritone voice of great compass, being full and clear throughout its range. As an actor, also, he made a good impression, and received an encore for his characteristic delivery of the mocking serenade, "Tu, che fai." Altogether, the performance on Saturday was a specially brilliant one, and was received with every expression of delight by the crowded audience.

ROME.—M. Henri Ketten, the pianist, has been giving some successful concerts. He played also, by special desire, before the Queen at the Quirinal Palace.

ROYAL ACADEMY OF MUSIC.

The students gave a "chamber concert" in the new concert-room of the Institution on Saturday evening, May 10. We subjoin the programme:—

Anthem (MS.), "O Lord, the very heavens" (Geo. F. Smith, student); Aria, "Madamina, *Don Giovanni* (Mozart)—Leporello, Mr Hervet D'Egville; Andante Spianato and Polonaise, in E flat (Chopin)—pianoforte, Miss Beatrice Davenport (Lady Goldsmid scholar); Aria, "Vedrai carino," *Don Giovanni* (Mozart)—Zerlina, Miss M. Hogg; Double Quartet, "For He shall give His angels," *Elijah* (Mendelssohn)—Mrs Irene Ware, Misses Amy Aylward, Grey, Emilie Lloyd, Messrs Sidney Tower, R. E. Miles, Grantley, and Hervet D'Egville; Novelette, in D, Op. 21, No. 1 (Schumann)—pianoforte, Miss Alice Heathcote (Thalberg scholar); Song (MS.), "Doubt not" (Margaret Gyde, student)—Mr Sidney Tower; Solo, with Chorus (female voices), "Ave Maria," *Loreley* (Mendelssohn)—Loreley, Miss Amy Aylward; Sonata, in G minor, Op. 42, No. 2 (Merkel)—organ, Mr W. G. Wood (Sterndale Bennett scholar); Aria, "In questa tomba" (Beethoven)—Miss Marian Mackenzie (Parepa-Rosa scholar); Part-songs, "Sweet stream that winds through yonder glade" and "Come live with me" (Sterndale Bennett); Fantasia-Caprice (Vieuxtemps)—violin, Mr Frank Arnold; Recitativo ed Aria, "Egli ancor" and "Ah non avea più lagrime," *Maria di Rudenz* (Donizetti)—Mr Robert George; Andante and Rondo Capriccioso, in E and E minor, Op. 14 (Mendelssohn)—pianoforte, Miss Rose Evans; Anthem (MS.), "Praise God" (Edw. G. Croager, student). The accompanists were Miss Alice Heathcote (Thalberg scholar), Messrs C. T. Corke and Morton. Messrs H. R. Rose and G. F. Smith presided at the organ.

The next students' chamber concert is to take place in the concert-room on Saturday evening, June 7th.

HANS VON BÜLOW AT HANOVER.

The following is a list of works performed in the past season, 1878-79, between October and April, at the "Abonnement Concerts," in Hanover, under the direction of Dr Hans von Bülow:—

Nine Symphonies:—Beethoven, Nos 6, Pastorale, and 7, A major; *Berlioz, Harold Symphony; *Brahms, No 2, D major; Gade, No 3, A minor; Haydn, C minor; Mendelssohn, No 3, A minor; Mozart, E flat major; Rubinstein, *Dramatic Symphony, No 4, D minor. Also for the first time *Bach's *Suite*, in C major. *Nine Overtures*, Beethoven, *King Stephen*, and *Leonora*, No 1; Berlioz, *Benvenuto Cellini*, and *Roman Carnival*; Cherubini, *Wasserträger*; *Glinka, *Russian and Ludmilla*; Mehul, *Horatius Cocles*; Mendelssohn, *Meeresstille und Glückliche Fahrt*; Schumann, *Brant von Messina*. *Other orchestral works*:—Saint-Saëns, *Danse Macabre* (twice); *Tchaikowsky, ballet music from the opera, *The Woyvode*; Wagner, *Kaiser Marsch*. *Concertos with Orchestra*, for pianoforte:—Beethoven, No 4, G major (Dr von Bülow); *Rubinstein, Grand Fantasia, in C minor (the composer); Saint-Saëns, Concerto, No 4, in C minor (the composer); Weber, Concert-Stück (Dr von Bülow). *Concertos for violin*:—Joachim, Hungarian Concerto (the composer); Mendelssohn, Concerto E minor (Herr Hänflin); Mozart, *Andante*, from violin Concerto, No 4 (Herr Herrmann); *Raff, Second Concerto, A minor (Herr Herrmann). *For violoncello*:—Goltermann, *Andante and Finale*, from G major Concerto (Herr Lorleberg). *Pianoforte and violin*:—Fantasia in C major, Schubert (Dr von Bülow and Herr Joachim). *Vocal Works*:—*Beethoven, *Meeresstille und Glückliche Fahrt*; *Cherubini, *Missa Solemnis*, D minor; Schubert, "Gott in der Natur" (scored by Bülow).

Those works marked with an asterisk were performed for the first time. Here is prodigious activity and no mistake.

ST PETERSBURGH.—In recognition of the great services rendered by him as Inspector of Music in the Imperial Schools for Noble Young Ladies in this capital and Moscow, Herr Adolf von Henselt has been created by the Czar an Actual Councillor of State, with the title of "Excellency."

COLOGNE.—A short time since Herr Eduard Mertke, professor in the Conservatory and director of the Association for Sacred Music, dedicated one of his latest compositions of importance, an orchestral work entitled *Minnesang*, to the King of Saxony. Besides a graceful letter of thanks, his Majesty has forwarded the composer a handsome diamond ring.

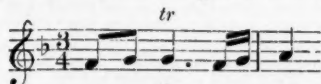
FORM, OR DESIGN, IN MUSIC.

II.

THE MINUET.

It remains now to work out the principles stated in the last number through the varieties of the different instrumental forms. Let us take the smallest, the Minuet, with its companion the Trio; and, that we may be the more clearly understood, let us examine some well-known examples.

The Minuet I. of Bach's Suites Anglaises, No. IV., begins in F.



has the first phrase in that key with one modulation ending the first section so transient as scarcely to be called a modulation; the second phrase is in the dominant key, closing in that key. This constitutes the first strain or first part of the minuet. The second begins in the original tonic, quickly going into D minor, to B flat, to C, and finally to F again with a portion of the original music in a slightly altered form, coming to a close in that key. The minuet is thus divided into two nearly equal members, the first being again equally divided into a tonic part and a dominant part, the second also divided, but not equally, into a modulating part and another tonic part. The keys throughout are closely related, F to its dominant, to D minor the chord on the sixth of the scale, to B flat the fourth of the scale, and again C the dominant, bringing back F as a fitting close to the piece.

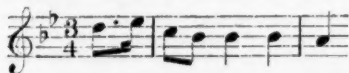
The Minuet II., in D minor, or alternative minuet, called by later composers the Trio, has its first part of two phrases all in the tonic, ending with a half-close in that key, thus having the dominant for its final chord, though not the dominant key. The second part, beginning with the same dominant chord, modulates directly into F, closely related by having its root and third contained in the chord of D minor, then to B flat sixth of D and fourth of F, to C fifth of F, again to F with a close in that key, shortly returning to D minor, with the passage from the beginning of the movement, with an altered end so as to bring it to a full close in the original tonic.

This is of slightly different form to the Minuet I., the first part being shorter, with the dominant portion of the other represented in this only by the single chord. The second part, like that of the Minuet I., beginning with a large portion with modulation, and avoiding the original tonic, till it comes in its fitting place as the end, with a return of the first idea.

The Menuetto I. of Mozart's sonata in E flat



which has its first part beginning

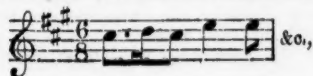


differs from the Bach minuet in F in having two phrases in the tonic key, B flat, followed by one phrase in the dominant F, and in having at the end of the second part, instead of a portion only, a complete repetition of the matter of the first part; with these changes, that at the point where of old the key changed to that of the dominant the music is so twisted as to remain in the principal tonic, and a short coda of two bars is added in the same key.

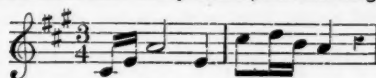
In this, then, as in the first of Bach's described above, there are two main parts; the first being divided into tonic and dominant portions, the second into modulating portion and second tonic portion.

The Menuetto II., or alternative, has the same divisions, except that the modulating portion is represented by a fresh idea in the dominant key.

The Menuetto of Mozart's sonata in A with variations :-



follows the order of the first of his before mentioned, but with the tonic and dominant more clearly divided, the first being :



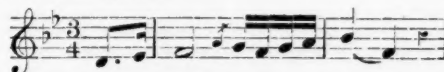
the second a distinct idea :



The alternative minuet, here called by its usual modern name of Trio, in its first part returns to the form of the first minuet of Mozart, inasmuch as the tonic and dominant portions flow the one into the other without break and without change of manner; being a continuous idea though the key changes. The second part varies from the previous second part of Mozart's in having slight alterations both in melody and harmony in the recapitulation of the first part.

The name of Trio takes its rise from the fact that in compositions for a large number of instruments the alternative minuet was played by three only; two hautboys and a bassoon, or two violins and a violoncello; and now, though the restriction to three instruments does not hold, the name of Trio remains. The cluster of three solo instruments was also called a *concertino*, in contradistinction to the *concerto*, or full band.

The minuet of Beethoven's sonata, Op. 22, in B flat, varies again. The first part :-



has two phrases, both in B flat, with the exception of a modulation to F, so transient as to be more like a half close in B flat, and the whole part closes in B flat. The second part is in G minor, E flat, and C minor, with a half close in B flat leading to the recapitulation of the entire first part, also in B flat, with a rather long coda in the same key. Thus the dominant portion of the first part, which we have met with in the minuets hitherto examined, is not represented, but the two portions of the second part are, and the coda found in one of the Mozart examples is amplified.

Taking the place of the Trio is what is headed "Minore." This approaches more to the form of the first minuet of Bach's, in that the first part is continuous, the tonic flowing into the dominant in the course of the music without stop, and that the second part, beginning with modulation, returns to a portion only of the first part, weaving it into a close in the original tonic with somewhat altered melody and harmony.

The minuet of Beethoven's sonata in E flat, Ops. 29 or 31, is simpler in form than any of the previous, having its two parts both in the main key; the first ending with a half close, the second with a full close, the whole without modulation.

The Trio follows the plan of the first of Bach and of that of the E flat sonata of Mozart, in having a continuous strain for the first part with the last few bars in the dominant key; and resembles the second minuet of the same E flat sonata, in having the usual modulating portion of the second part represented by a passage; not, indeed, in the dominant key, as that was, but constructed out of the dominant chord alone. The first part is then repeated as in the former Mozart minuets, with change to tonic in place of dominant. The long coda, which in the former minuet of Beethoven was added after the first minuet, is here placed at the end of the usual repetition of the whole minuet after the trio.

The minuet was originally a dance tune, and, like all tunes which have their use in regulating the motions of dancers or walkers, the rhythm is metrical and even. In all these that we have examined we find successively phrase answered by phrase, strain by strain, cadence by cadence; the first strain ending with a half-close or with a close in the dominant key, the second with a full-close in the original tonic, a variety being sometimes in the addition of a coda.

The variety in balance of key is greater. Generally it takes the form of tonic balanced by dominant, modulation balanced by tonic, the first pair balancing the latter pair. A simpler variety

is tonic balanced by modulation, that again by tonic in a sort of triple form. Simpler, again, is the tonic strain with its half-close followed by another tonic strain with full-close, the balance being that of chord against chord in the one key, rather than of key against key.

Further, we find the element of recurrence of earlier ideas in a later part of the music. In the Bach minuet the first idea is rather suggested than actually reproduced for the end of the piece, as if the composer wished to draw the thoughts in that direction, to tune the mind in that pitch, rather than to say the same things over again. In the works of Mozart and Beethoven it is as if they felt the first idea was a thing complete in itself, and nothing was more fit to draw the thoughts home again. In all, a feeling of completeness, of unity, of something accomplished and well-balanced, is brought about by this return of the old idea at the end; as when in a journey amongst beautiful scenery we return home by part of the same road by which we started, we feel the landscape doubly beautiful for having been looked at and admired before, perhaps still more beautiful because we look at it from another side.

Of similar form to the Minuet are the Gavotte and the Bourrée; the March, too, is similar, but with the addition sometimes of a second Trio.

OLIVERIA PRESCOTT.

(To be continued.)

—o—

ORCHESTRAL FESTIVAL CONCERTS.

(From the "Daily Telegraph," May 9.)

Under the above high-sounding title is now taking place, in St James's Hall, a series of instrumental and vocal performances worthy of particular note. Three concerts have already been given, and a fourth and last remains for Monday next; that, like the first two, being orchestral, while the third limited itself to music for the chamber. When the enterprise was first announced—when we were told that an orchestra of 110 performers would be engaged and placed under the *bâton* of the incomparable Hans Richter of Vienna—the object was naturally supposed to be the common one of presenting the best available works in the best possible manner. Under that impression, amateurs, however mortified to find Germans, and not Englishmen, carrying out the scheme, took to it kindly. But soon the fact became evident that the purpose in view was more specific, and that the "Orchestral Festival Concerts" were really a "Wagner Festival" in disguise. As first drawn up, we believe, the programmes contained little or nothing, save music by Wagner and Beethoven; the master of Bayreuth taking the cream of the public attention, and leaving the impoverished remainder to him who was once of Vienna, but is now of all places and for all time. Upon this a change was subsequently made, Schumann, Liszt, and other composers having a modest share in the selections, and helping to keep Beethoven in countenance beneath the shadow of the dominant genius. We quite see the reasons for, and approve the policy of, the alteration, which only errs in not going far enough. The plan of bracketing together a large representation of Wagner and a small one of Beethoven may be perfectly in accord alike with the community of their talent and the extent of its development in each case. But our public do not yet admit it. They still hold to the notion that the facts are different, and are hardly prepared to see the composer of the nine symphonies figuring in the rear of a procession meant to honour him who wrote *Tristan und Isolde*. No doubt that, in the jargon of the "futurists," the public are "Philistines"—whatever the term may mean—but when you want the money of Philistines you must humour a little the prejudices of such heathens. But, sooth to say, this same public have had enough of Wagnerian propagandism to last them for many a day to come. It has never been an art propagandism in the strict sense of the term, because far too mixed up with mere personalities. We have been asked to bow down to a man rather than to acknowledge principles, and the fact is we do not like the man, whatever we may think of the principles. Here, perhaps, it will be said, "Cannot you rise above the level of personalities, and treat a great art question purely from an artistic point of view? This is what you should do." Precisely, and may we ask who has so inextricably mixed up the "great art question" with personalities that it is like a bird which having clogged its wings with mud cannot leave the ground. Not the "Philistines" certainly; but Herr Richard Wagner himself and his champions. Assuming that he and they have with them all truth—that a good deal is on their side must be admitted—the very consciousness of this should lead them to rely upon the might of truth and not on the force of scolding. When Mrs Girling's arguments for her particular

gospel seem to fall flat, a young "sister" is always found ready to change the venue from the intellectual to the emotional by prodigious dancing, varied by sobs and songs and unknown tongues. In like manner, when, with best intentions, we grow confused by the misty utterances of Wagnerism, its apostles gather their garments about them, move away, on the principle of dividing the sheep from the goats—very odd-looking sheep they are—and send across the intervening space a torrent of uncomplimentary epithets. Well, that may terrorise but hardly convert us. We have said before, and now repeat, that the worst enemies of Wagner's principles are Wagner himself and those who imitate him as a propagandist. They had better keep quiet and out of sight if they want the cause to succeed; and, in this respect, the "Orchestral Festival Concerts" certainly have an advantage over the late Wagner Festival, whereat the master himself was on view. If you desire a man to pass as a demi-god, make a point of shutting him up. House him in an impenetrable palace, like the Grand Llama, or fix him on the top of a cloud-capped mountain, like the Zeus of the Greeks; but do not let him be seen of men, or they will detect his earthiness, and laugh at his godhood. Richard Wagner on a concert-platform, showing how he can *not* conduct, or fulminating in pamphlets and journal, is one thing—and the same Richard Wagner, silent in the "far-removedness" of, say, the Hartz Mountains, where he might, at best, appear as fitfully as the spectre of the Broken, would be another. At the "Orchestral Festival Concerts" Wagner is present only in effigy—materially, we mean, for his genius is there—and the audience, looking towards the conductor, see a marble master with uplifted head staring into the future; while, some way off, a Beethoven, leaden of hue, with drooping front and lowering brow, seems to wonder what it all means.

Leaving this unpleasant region for that where art alone reigns, we may express regret that the general public have shown themselves perfectly unconcerned about the concerts under notice. Apart from the stalls occupied by subscribers, St James's Hall has on each occasion been sadly empty. The reason is plain enough, looking at the fact that English curiosity with regard to Wagner has been satisfied, but the result itself is none the less regrettable. Every new thing should have fair play, no matter how provoking are its backers; and there can be no fair play when the path to the arena is blocked by indifference or obstinacy. The great English public should have a lively curiosity on art matters as well as a cautious judgment. There is no need for them, truly, to kneel before every man who rides through the streets with sounding trumpets; on the other hand, it is wrong to turn away lest the cavalier should be Haman. Look at him well, and see whether he be really one "whom the King delighteth to honour," and whether he deserve the Royal favour. Find him a sham, and it is easy to refuse homage; but if he endure the scrutiny, you have another hero. This method may not be easy in the case of such a man as Wagner, and such exaggerations as those into which he has permitted his genius to fall. But fanaticism and eccentricity have always marked the beginning of great movements, and, appertain, it would appear, to the force of character necessary to an initiative. As time rolls on these protuberances wear down, and the jagged mass shot out of a burning brain, as from a volcano, becomes smooth and symmetrical. Where is the Communism of the first Christians? Do the modern Puritans of England smash images and organs, and stop the mouths of singers, as did their fathers? Have we not seen nearly the last of the broad brims and drabs of the Quakers, and heard the actual last of Edward Irving's "unknown tongues?" So it must be with artistic "movements." What is good in them art will absorb, and fling the rest away like an orange-rind. In the case of Wagner, moreover, there can be no doubt that much of his theory is simply a statement of principles essential to the very life of dramatic music. He himself has opened up to us untrodden regions, revealed new possibilities, influenced for good those who reject his exaggerations, and preached doctrines—like a fanatic, if you will—certain to bring the lyric stage, sooner or later, under the rule of what Mr Matthew Arnold might call a "sweet reasonableness." These things cannot be denied, and the English public should take note of the fact, seizing every opportunity of making acquaintance with the master's principles and practice in the mood to judge both with an unbiased mind. That there is need for exhortation and warning on this matter the empty benches at the Orchestral Festival Concerts attest.

Turning to the programmes of the concerts, we find little or nothing absolutely new. All the Wagner selections, such as the introduction to *Tristan und Isolde*, the *Walkürenritt*, the great duet in *Der fliegende Holländer*, the *Faust* overture, and so on, have been played again and again amongst us; while our public are even more familiar with Schumann's overture to *Manfred* and Liszt's

symphonic poem, *Les Préludes*, to say nothing of Beethoven's fifth and seventh symphonies. For our present purpose, therefore, the significance of these concerts does not lie in the music played so much as in the nature of its performance. Here we must express both surprise and gratification. It may not, perhaps, be astonishing that, in our marvellous city, Herr Hermann Franke, the excellent "leader" of the orchestra, could find 110 instrumentalists without drawing one from either of the opera houses. The resources of London in this, as in other respects, are able to meet any call upon them. But it is certainly a wonder that such fine effects are got out of materials not entirely first-rate. Herr Richter has not under him here, as at Bayreuth, the picked artists of an empire nor has he had almost unlimited rehearsals. But he is one of the men who, in a certain sense, falsify the dictum that you cannot grow grapes on thorns. If Napoleon's presence with his troops was worth, as said Wellington, an army corps of 20,000 men, what is the value in an orchestra of this emperor of conductors? We cannot appraise it, but we can feel the influence of Richter's supreme mastery; of his all-embracing *coup d'œil*, of his perfect resource, and, not less, the confidence with which he must inspire his followers. Hans Richter is a "conductor" of a verity, and we are glad to have him amongst us as an example. Many of our own conductors have been sitting at his feet this week, and we trust the fidgetty among them will fidget less; the convulsive become calmer; the uncertain more assured; the feeble stronger; and, we had almost said, the led ones themselves take the lead, though that would, perhaps, be a change for the worse. As respects Herr Richter's reading of Wagner's music, nothing need be said after the experience at the "Wagner Festival;" and, with reference to his treatment of Beethoven, we have chiefly to praise the discretion which avoids all forced interpretation. He brings out into fuller relief that which is obvious in the score, but he does not treat the great master's music as a text given him for annotation and emendation. This is one of the Viennese conductor's best recommendations to us conservative English. Of the singers, only one is a stranger. Fräulein Redeker, Fräulein Friedländer, and Herr Henschel we know, but not, till now, Frau Schuch-Proska, a soprano of whom, unless she wills it so, English amateurs are not likely to lose sight. Her voice, save when forced on high notes, is of good quality; she uses it like a true vocalist, and sings like one who is an artist "to the very nails." Apart from Wagnerian declamation, in which she excels, she can sing Mozart as one to the manner born, and we trust, therefore, that our acquaintance with her is not to end, as it has begun, with this series of concerts.

The chamber concert which took place yesterday afternoon must needs be dismissed in a few lines. It was, so to speak, but an "aside," as against the mighty utterances of the orchestra; and we will only say that an interesting new pianoforte quartet, by Mr Villiers Stanford, of Cambridge, had a place in the programme, and that much enthusiasm was caused by the pianoforte-playing of Herren Scharwenka and Grünfeld.

ANNETTE ESSIPOFF.

Chopin's concerto in F minor served to re-introduce to the London public one of the most charming pianists ever heard in this or any other country. Mme Essipoff had been originally announced to play Beethoven's concerto in G; but, all things considered, it was perhaps as well that she should substitute for the Beethoven concerto the concerto of her Slavonian brother, Chopin. The two pianoforte concertos of the graceful and poetical Polish composer are not too well known in England; and it is not by any means certain that they are duly appreciated in this country. They are admirable works all the same, and so full of melody that their very copiousness in this respect is sometimes brought against them. They are said to be "diffuse," "wanting in form," and so on. In Mme Essipoff the music of Chopin finds a sympathetic appreciator and an executant of the very highest ability. Chopin is now so much played in London concert-rooms that scarcely a concert is given at which there may happen to be a pianist—especially if that pianist be a lady—without one or more of his works being presented. The nocturnes and waltzes seem most in favour, while the mazurkas are altogether neglected. Nor, as before observed, are the concertos often given; though every one who on Saturday afternoon heard the concerto in F minor played by Mme Essipoff must admit that more beautiful and more effective music for the piano has never been written. It is easy to condemn Chopin's pianoforte concertos if one

begins by assuming that Chopin meant them to be something for which he never intended them. They are not great symphonic works, with an *obligato* part for the pianoforte prominently developed: they are pieces for the pianoforte, supported by an orchestral accompaniment as light and as little intertwined with the melody as the orchestral accompaniments of Bellini's operatic airs. For that reason these accompaniments should be very lightly played, as they in fact were at Saturday's concert under Mr Ganz's intelligent direction.

Mme Essipoff's second piece was a so-called "Russian Caprice," composed for her and dedicated to her by Rubinstein. Russia, in many respects the last country in Europe, may, perhaps, as regards pianoforte playing, be accounted the first. It at least possesses two pianists—the two who between them are answerable for this strange "caprice"—whom it would be difficult to match in Germany by Mme Schumann and Herr von Bülow, or in Poland by Mlle Janotha and Herr Scharwenka, or in France by Mme Montigny-Rémaury and M. Planté, and against whom the only English pianist who possesses European celebrity, Mme Arabella Goddard, could not be expected to do battle alone. As Rubinstein has thought fit to dedicate his "Russian Caprice" to his charming compatriot, and as Mme Essipoff has thought fit to accept the dedication, it must be presumed that they are both satisfied with it. "Caprice," or even "Russian Caprice," is in any case a very mild name for the work. It may be that people in Russia call "caprice" what in Western Europe would be termed "divagation," "hallucination," or simply "madness." It would be little to say of the Rubinstein-Essipoff "Caprice" that it is fantastic or grotesque, or even ludicrous. Here and there it is not altogether wanting in charm; no one can deny that it is original throughout; and it would be equally impossible to maintain that it contains no astounding passages for the player. It is magnificent; but it is not music. Instead of "Russian Caprice," it should have been called "Nihilism." For there is nihilism in music, as in other things; and the nothingness, so far as beauty is concerned, of Rubinstein's "Russian Caprice," together with its utter anarchy of style, entitle it to be considered not merely (as the ingenious annotator of the New Philharmonic programmes suggests) a work of the "advanced school," but a work of no school at all by one who has "advanced" from freedom to the wildest revolutionism. Mme Essipoff did her best with this turbulent composition, and, by the grace she could not help infusing into it, subdued to some extent its native violence.

Shaver Silber.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, MAY 15th:—

Organ Concerto (A major)...	...	Handel.
Canzonetta, "In distant lands I rove" ...	...	Taubert.
Toccata in F, from the Fifth Organ Symphony ...	...	C. M. Widor.
Intermezzo from the opera of <i>Orfeo</i> ("In the Elysian Fields") ...	...	Gluck.
Andante con Variazioni, from the Septuor ...	...	Beethoven.
Overture, <i>Lestocq</i> ...	...	Auber.

SATURDAY AFTERNOON, MAY 17th:—

Procession March and Bridal Chorus—(<i>Lohengrin</i>) ...	...	R. Wagner.
Adagio from the Organ Sonata in C major ...	...	F. Kuhlstedt.
Soirées de Vienne (No. 6, A minor) ...	...	Schubert and Liszt.
Organ Sonata (No. 4, B flat major) ...	...	Mendelssohn.
Andante (No. 1 of Six Organ Pieces) ...	...	E. Silas.
Overture to Shakspeare's Tragedy <i>Macbeth</i> ...	...	E. J. Loder.

BRUSSELS.—Three days before the close of the season a novelty, in the shape of a one-act comic opera, entitled *L'Orage*, was produced at the Théâtre de la Monnaie. The book is by M. Armand Silvestre, and the music by Mr John Ulrich, a young Englishman, who has given proof of decided talent. Despite an unsatisfactory cast and a bad position in the bill—the position of *l'œuvre de rideau*—the little work was thoroughly successful, both the librettist and the composer being rewarded by a call at the fall of the curtain.

SINGERS AND THEIR SONGS.

No. 2.

The Vagabond.



"Homeless, ragged and tann'd."

TO CORRESPONDENTS.

SIG. NASO OVIDIO MUSERUOLA is informed that the *Musical World* never interferes in such matters. Let Sig. Museruola take his score himself to the *prima donna* of his choice. We have not the slightest desire to see it. Schira will, perhaps, examine it.

MDME LA BARONNE DE CATERS, daughter of the once popular favourite of the English public, Signor Lablache, had the honour of singing before her Majesty the Queen on Tuesday afternoon, at Windsor Castle.

MR CHARLES HALLE'S
Pianoforte Recitals.

MR CHARLES HALLE has the honour to announce that his NINETEENTH SERIES OF PIANOFORTE RECITALS will take place, in ST JAMES'S HALL, on the following Afternoons:—

FRIDAY, MAY 23, 1879. | FRIDAY, JUNE 6, 1879. | FRIDAY, JUNE 20, 1879.
FRIDAY, MAY 30, 1879. | FRIDAY, JUNE 13, 1879. | FRIDAY, JUNE 27, 1879.

The programmes will again consist of Concerted Music and Pianoforte Solos, one novelty at least being introduced at every concert, and the co-operation has been secured of Mdme Norman-Néruda (first violin), Herr L. Ries (second violin), Herr L. Straus (viola), Herr Franz Néruda (violinello), and other eminent artists.

PROGRAMME OF THIRD RECITAL.
FRIDAY AFTERNOON, MAY 23, 1879.

QUINTET, in B flat, Op. 30, for pianoforte, two violins, viola, and violoncello (first time)—Mr CHARLES HALLE, Mdme NORMAN-NERUDA, Herr L. RIES, Herr STRAUS, and Herr FRANZ NERUDA	Goldmark.
NOVELETTE, Nos. 5, 6, 7, and 8, Op. 21, for pianoforte alone (first time)—Mr CHARLES HALLE	Schumann.
SONATA, in A, for pianoforte and violin—Mr CHARLES HALLE and Mdme NORMAN-NERUDA	Bach.
QUARTET, in A flat, No. 2, for pianoforte, violin, viola, and violoncello—Mr CHARLES HALLE, Mdme NORMAN-NERUDA, Herr STRAUS, and Herr FRANZ NERUDA	Mozart.

Messrs John Broadwood & Sons' Iron Concert Grand Pianoforte will be used on this occasion.

Each Recital will occupy two hours in performance, commencing at Three o'clock and ending at Five p.m. The customary Analytical Notices will accompany the programmes.

PRICES OF ADMISSION.

Sofa Stalls (numbered and reserved), for the Series	... ..	22	2	0
Single Tickets	... ..	0	7	0
Balcony, for the Series	... ..	1	1	0
Single Tickets	... ..	0	3	0
Area	... ..	0	1	0

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 81, New Bond Street; Mitchell's, 33, Old Bond Street; Olivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLE, 11, Mansfield Street, Cavendish Square.

Subscribers wishing their Seats reserved are requested to notify their intention to Messrs Chappell & Co.

DEATH.

On May 12th, ALICE, wife of J. B. WOLF, 41, Fellows Road, N.W., aged 44.

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 17, 1879.

LETTERS OF HECTOR BERLIOZ.

DR EDOUARD HANSLICK has written an article in the *Neue freie Presse* upon the letters of Hector Berlioz. What Dr Hanslick publishes should be universally read; we, therefore, without hesitation, present our readers with a first instalment.

A collection of more than 150 letters of Berlioz, under the title of *Correspondance inédite de Hector Berlioz*, has just been published by Calman Lévy in Paris. Long anxiously expected, it appears very opportunely at the present moment when Berlioz has suddenly become a popular and great man in his native land. To achieve the fame for which he so ardently and so vainly yearned—says Daniel Bernard, the editor of the *Correspondance*—Berlioz had only to do something exceedingly simple—to die. In Germany Berlioz was looked up to as a genial composer at a time when people in France ignored or ridiculed him; perhaps, on the other hand, we in Germany consider the enthusiasm for him which has now blazed up among the French as something exaggerated and forced. But no matter; his original and powerful individuality exerts the same degree of attraction on Germans

and French alike, and wherever people care for music Berlioz's letters, now first made public, will be read with interest.

The purport of the very first letter in the collection is remarkable: young Berlioz offers Ignatius Pleyel, the Paris music-publisher, some concertante Potpourris on Italian melodies. It is a well known fact that Wagner, too, though, like Berlioz, an opponent incarnate of all music written merely to amuse and the foe of the Italians, furnished Paris publishers with similar arrangements to earn his living. Why are we less astonished at seeing Haydn and Mozart perform petty mercenary work than at beholding Berlioz and Wagner do the same thing? Because we know the former as the most universal and at the same time most unpretending of all artists; as men to whom nothing human or musical was foreign. Compared with them, Wagner and Berlioz appear one-sided in their idealism, impatient, and proud. Many letters, dating from the most glowing years of Berlioz's youth, interest us doubly from being addressed to Ferdinand Hiller. To Hiller, his "dear Ferdinand," young Berlioz pours out more willingly than to any one else his heart, oppressed with a mad passion. The object of this youthful love was, as we were aware, the English actress, Miss Smithson, who at that period knew nothing of her secret worshipper and did not make his personal acquaintance till three years later (1832), on his return from Italy. The outbursts of despairing love in these letters sometimes border on madness. What a fortunate thing it was, we exclaim involuntarily, that the highly gifted youth should have been extricated as though by a higher than merely human hand from this hopeless amorous distress and as "first prizeman of the Paris Conservatory" sent, with a stipend from the State, for two years to Italy! What a fortunate thing—yes, had Berlioz understood and appreciated it in the same way as other mortals! His sojourn in Rome was torture, insupportable captivity; he abridged it almost forcibly to hurry back to Paris, find out Miss Smithson, and marry her. "She possessed," he says, "on our wedding day nothing in the world, save debts; I myself had only 300 francs which a friend lent me, and I was again on bad terms with my family." The match did not prove a happy one; after some years of mutual vexations and misunderstandings the couple separated.

We are fully acquainted through his *Mémoires* with everything relating to Berlioz's stay in Rome; the Letters before us add nothing essential. Only the unusually cordial and almost sentimental tone in which Berlioz writes of Mendelssohn, under the immediate impression of their friendly intercourse, came on us with refreshing effect. It stands out very strongly from the cool reserve which Berlioz observes with regard to Mendelssohn in the *Mémoires* written five and thirty years later. In Berlioz's "Roman captivity" the acquaintance of Felix Mendelssohn-Bartholdy was like a bright ray of light. "He is an admirable young fellow," writes Berlioz in 1831 from Rome; "his talent of reproduction is as great as his musical genius, and that is saying a great deal. All I have heard from him has charmed me; I firmly believe he is one of the highest musical natures of the present epoch. He has been my cicerone here; every morning I called upon him, when he played me one of Beethoven's sonatas and we sang Gluck's *Armida*, after which he took me to all the celebrated ruins, which, I confess, made little impression upon me. He has one of those candid souls with which we meet only very seldom indeed." In several subsequent letters, also, Berlioz speaks of Mendelssohn with equal warmth. "Has Mendelssohn arrived?" he inquires of F. Hiller, and continues: "He has enormous, extraordinary, wonderful talent. I cannot be suspected of partisanship in speaking thus, for he has frankly told me that of my music he understands absolutely nothing. He is a thoroughly original character, and still believes in something; he is a little cool in his manner, but I am very fond of him, though, perhaps, he does not imagine so." These are charming words, and honourable to both. M. Daniel Bernard should have taken example by them, instead of most unworthily insulting in his preface Mendelssohn's character. Mendelssohn entertained for Berlioz's compositions a decided and unconquerable dislike, which must appear very intelligible to every one familiar with Mendelssohn's music. M. Bernard, however, finds the real ground of this antipathy in the professional envy felt by Mendelssohn, who was "as jealous as a tiger," though he had no presentiment "that Berlioz would one day dispute with him the palm of musical fame." Mendelssohn envious, jealous—

and of Berlioz! It is too absurd. In Germany every one knows that Mendelssohn was in truth a "candid soul," and the French may take Berlioz's word for the fact. M. Daniel Bernard should, on the contrary, have dwelt eulogistically on two facts in Mendelssohn's conduct: in the first place, the genuinely colleague-like and friendly readiness to oblige, which he always, in Rome as subsequently in Leipzig, manifested towards Berlioz; and, secondly, the frankness with which he avowed his repugnance to the musical tendency followed by the Frenchman. Such a manful love of truth should be doubly prized in our age of conventional compliments. And Berlioz himself did so prize it, though not without a bitter taste, which we can well understand, on the tongue, for "Mendelssohn," he writes from Leipzig, in 1843, to a Parisian friend, "never said a single word to me about my Symphonies, my Overtures, or my Requiem." In his inmost heart, Berlioz, too, was a true and honest nature. Unfortunate circumstances compelled him unlookingly, as the critic of the *Journal des Débats*, to mask not seldom his convictions; this was difficult and painful for him. For Mendelssohn it would have been impossible.*

(To be continued.)

Next week the remainder of this translation will also find place in our leading columns.

OCCASIONAL NOTES.

In a recent number of *Le Monde illustré*, M. Albert Lasalle gives the following interesting items from the budgets of the Grand Opera, Paris, for 1777 and 1877 respectively:—

EXPENDITURE.		1777.	1877.
Singers.....	80,000 frs.	.....	862,494 frs.
Chorus.....	32,600 "	.....	168,449 "
Dancers.....	52,800 "	.....	230,419 "
Ballet.....	66,400 "	.....	110,436 "
Orchestra.....	63,482 "	.....	279,509 "
Authors' Fees.....	4,000 "	.....	195,317 "
Special Poor's Rate ..	72,000 "	.....	275,000 "
Copyists.....	2,700 "	.....	17,745 "
Lighting.....	14,400 "	.....	306,230 "
Police.....	10,000 "	.....	42,894 "
Masked Balls.....	12,000 "	.....	210,220 "
RECEIPTS.		1777.	1877.
Annual Subscriptions	130,000 frs.	.....	1,122,038 frs.
Daily Takings.....	270,000 "	.....	1,872,062 "
Masked Balls.....	50,000 "	.....	330,589 "

ARTISTIC legislation in Russia is not exactly the ideal of liberalism. The following quite recent fact proves that the country has still much progress to make in this respect. Jürgenson, the musical publisher of Moscow, one day beheld the police enter unexpectedly his printing-office and lay their hands on all the copies of a work by Tchaikowski: *The Liturgy of St John Golden-Mouth* (Chrysostom), published by Jürgenson. People may suppose, perhaps, that the letter-press was capable of bearing some subversive signification, nihilistic or otherwise, and that the secular authority had some reason for taking umbrage at it; not at all. The text is borrowed word for word from Holy Writ. The motive of the seizure was simply the fact that M. Bakhmetieff, director of the Imperial chapel, considered the music not sufficiently religious!!! In suppressing the work, he availed himself of the powers conferred by an imperial ukase, dating as far back as 1816 and still unrepealed, on the titular of the post he fills. It was the same M. Bakhmetieff who, for a similar reason, prohibited the publication of "A Song of the Cherubim" by Glinka. The name of the national musician, of him who wrote *Life for the Czar and Rousslan and Ludmila*, is encircled in Russia with profound veneration, and Russian artists, no matter to what school of music they belong, never pronounce it save with respect; M. Bakhmetieff, on the other hand, awaits the judgment of posterity with a dozen

* "I wish you could hear the new opera by Billeta, the celebrated English professor of the piano," writes Berlioz on the 13th November, 1857, to his friend, A. Morel. "Do not believe one word of the moderate encomiums which my to-day's feuilleton contains concerning it! On the contrary, I had to exert the greatest control over myself to write even calmly about it."

[*] P.S.—Billeta was not a professor of the pianoforte; nor was (or is) he an Englishman (however "celebrated"); nor is (or was) his name spelt "Billeta."—D. B.]

mediocre romances composed some forty years ago, and doubtless with a certain quantity of that sacred music which he alone is supposed to be capable of writing properly. It may easily be imagined on which side are the laughers, for those acquainted with the fact cannot help laughing, though perhaps very softly.—*Revue et Gazette Musicale.*

CONCERTS VARIOUS.

MR. F. H. COWEN'S CONCERT.—Benefit concerts given "by kind permission" in West-end salons are not as a rule, of great artistic interest, but there are exceptions, and we have now to speak of one. Whenever Mr. F. H. Cowen, by favour of his constant patron, the Earl of Dudley, appeals to his friends from that nobleman's splendid mansion in Park Lane, we look for something more and better than a mere fashionable entertainment. Mr. Cowen's rank as a composer, and his persistent efforts to distinguish himself in the highest walks of his art, are a guarantee that any concert given in his name will prove worthy of notice, and the expectations based upon this fact were, let us say at once, fully met last Monday afternoon. The principal feature of the programme was a MS. quartet for pianoforte, violin, viola, and violoncello—the first of its kind, if we remember rightly, which Mr. Cowen has brought before the public. Here was something of genuine interest and importance to every well-wisher of the composer, and we are glad to state that the new work advanced Mr. Cowen in the good opinion of all who were competent to judge its quality. It is in orthodox form, and clearly constructed; its themes are properly announced and developed, and its general character is distinguished by the refinement inseparable from art that is at once true and high. We say this especially of the allegro, the slow movement and *scherzo*, the *finale* requiring possibly a more intimate acquaintance in order to remove an impression that it is scarcely up to the mark of the other movements. The themes are always full of tune, and of sufficient variety of tune, while the writing for the respective instruments shows just the skill we should expect from a musician of Mr. Cowen's attainments. On the whole, the quartet, ably played by the composer, M. Musin, Mr. Hann, and M. Albert, made a very favourable impression, and we commend it to Mr. Arthur Chappell's notice later in the year. The other works from Mr. Cowen's pen were songs; as, for example, "A Shadow," charmingly sung by Mrs. Osgood; "The Rainy Day," given in his usual artistic style by Mr. Santley; and "Regret," for her rendering of which M^{me} Trebelli again obtained honours. In addition, songs or instrumental pieces were contributed by M^{me} Sterling, M^{lle} Valleria, Mr. McGuckin, Mr. Walter Clifford, M. Musin, and M. Albert; Miss Cowen relieving the music by her recitations, and Sir Julius Benedict, with whom were Messrs. Ganz, Kuhe, and the *beneficitaire*, acting as accompanist.—*D. T.*

M^{me} ESSIPOFF'S RECITALS.—The clever Russian pianist, who a few years ago came to us for the first time and won a speedy name, has returned this season to achieve new triumphs. She is welcome, because we cannot have amongst us too many such real artists, every one of whom must, in the very nature of things, contribute somewhat to the musical culture of our own people. M^{me} Essipoff will doubtless be often heard during the season, and if she continues playing as she has begun, the good effects in her particular case cannot fail to prove great. We have before discussed the characteristics of M^{me} Essipoff's style, which, by the way, remains in all essential respects unchanged. It is a style presenting various aspects, none of them perfect, perhaps, but altogether making up an aggregate of merit rare indeed both as to quantity and quality. Few things come amiss to this widely-cultured artist, and, though she inclines obviously to the modern and sensational school, she can play the classics as one who feels their beauty, and sympathises with its expression. The programme of M^{me} Essipoff's first recital in St James's Hall yesterday afternoon illustrated the variety upon which we have touched. It began with Beethoven's well-known Variations on a theme in C minor, followed by selections from Bach, Scarlatti, Mozart, and other masters now called "old." Later on came pieces better adapted to stimulate the relaxed nerves of an afternoon audience, and M^{me} Essipoff obtained much applause by her rendering of Schumann's *Faschingschwank*, and a nocturne, study, and mazurka by Chopin. These she gave with immense spirit and with an amount of physical force that appeared sometimes to be out of proportion. The recital ended with Liszt's tarantella, *Venezia e Napoli*, a piece we have no choice but to characterise as representative of all that is bombastic, incoherent, and ugly in modern pianoforte music. Why do good artists waste their precious energies upon such unutterable rubbish?—*D. T.*

SCHUBERT SOCIETY.—At the twenty-first *soirée musicale* given by the members of the Schubert Society (Thursday, May 8) Misses

Cecilia Edgar, Marie Howard, E. Darnell, Messrs Vitton and Fulkerson were the singers. The pianists were Misses Alice Eyres, Laura Grove, and Herr Hause; the violinist Herr Otto Booth, and the violoncellist Herr Schuberth. The audience was large and liberal in applause, and the singers and players exerted themselves *con amore*.

AT MADAME SCHUBERTH'S third afternoon "at home," on Wednesday, several interesting vocal and instrumental novelties were introduced to the high satisfaction of a fashionable audience. The artists on this occasion were Miss Maud Irving, M^{lle} Emily Tate, Mr. Trelawny Cobham, Herren Otto Booth, Hause, Magrath and Schuberth.

THE Blackheath Orchestral and Philharmonic Society gave their third and last concert of the season at the Rink Concert Hall on Wednesday evening, May 7, assisted by M^{me} Antoinette Sterling, Messrs W. Webster, Junr., and H. R. A. Robinson. Beethoven's overture, *Leonora* (*Fidelio*, No. 3), began the concert, and Nicolai's *Die lustigen Weber von Windsor* brought it to an end. Both were well played. Mendelssohn's "Italian" Symphony was received with every demonstration of favour by the large audience, whose applause was unanimous. Mr. Robinson played in Weber's *Concertstück*, and showed himself a pianist of very considerable merit. M^{me} Sterling was greatly applauded in Schumann's "Der Nussbaum" and "Ich grolle nicht"; Mr. Webster being also successful in "None can fly" and "Love and Time." The choir were heard to much advantage in Professor Macfarren's "Orpheus with his lute" and Barnby's "Sweet and low." The concert was a worthy climax to a prosperous season.

THE South London Choral Association gave a concert in St James's Hall on Tuesday, May 13—the second time this excellent choir, under the direction of Mr L. C. Venables, has appealed to the "Upper Ten!" In December last year the Association came forward, for the same object, in the same *locale*, and met with praise as unqualified as on the present occasion it was heartily endorsed. The choral pieces were Dr. Stainer's anthem, "O clap your hands"; "He saw the lovely youth"; Signor Pinsuti's part-song, "Two Angel hands"; Schubert's anthem, "The Lord is my Shepherd"; "Immortal Lord," the double chorus from Handel's *Deborah*; Mr H. Lahee's glee, "Hence, loathed melancholy"; Mr Hiles' "Hushed in death the minstrel lies," and "Humpty dumpty"; Mr H. Clarke's part-song, "Love you for beauty"; and the chorus, "Now let us make the welkin ring," from J. L. Hutton's *Robin Hood*. There was enough here to test the capabilities of the choir in a variety of styles, and full advantage was taken of the opportunity. Solos were contributed by Miss Mary Davies, M^{me} Antoinette Sterling, Messrs Edward Lloyd and Thurley Beale. Mr L. C. Venables conducted, and Mr W. H. Harper accompanied the songs.

MISS MARY CHATTERTON'S "Harp Recital" was held at Langham Hall on Monday evening, May 12. Mr W. H. Cummings, Misses Ada Paterson and E. Villiers were the singers; Miss Annie Chatterton was harpist, and Fräulein Renzi pianist. Miss Mary Chatterton played a solo by Parish Alvars, "Il Carnevali di Venezia," by Mr Frederick Chatterton, a Fantasia by Mr J. Balsir Chatterton, and, with Miss Annie Chatterton, a Grand March (for two harps), the composition of Mr Frederick Chatterton. Fräulein Renzi gave Chopin's *Scherzo* in B minor and a piece entitled "La Columbine," by M. Delahayes. Misses Villiers and Paterson gave songs by Wallace, Tito Mattei, and Sir Julius Benedict, Mr W. H. Cummings adding Felicien David's "O ma maitresse" and his own effective song, "Just as of old." Mr George Forbes and Le Chevalier G. B. Barbirolli accompanied the vocal music.

THE LEGION OF HONOUR.—In addition to the other distinctions awarded to Messrs John Brinsmead & Sons, Wigmore Street, London, for superiority of pianos exhibited at the Paris Exhibition of last year, the founder of the firm has been created Chevalier of the Legion of Honour, this distinction being conferred on no other British pianoforte manufacturer.—(*Communicated.*)

MR W. H. Gladstone, M.P., on the 8th inst., read an interesting paper on "Music in the Church" to the students of Trinity College, London, of which College he is vice-president. Illustrative music from Palestrina, Dyce, and Dr Wesley was sung by Masters Dunster, Manning, and Payne, and Messrs L. Hodges, Arthur Hooper, Geo. Habgood, and J. Kempton. Mr Mellor, Q.C., moved, and Prof. Lott seconded, a cordial vote of thanks to the lecturer; and Mr Otto Goldschmidt spoke in warm approval of Mr Gladstone's remarks.

THE LOBKOWITZ FAMILY.

AN ORIGINAL INVESTIGATION BY ALEXANDER W. THAYER.

The name of Lobkowitz was assumed (from a place in Bohemia) in the beginning of the 15th century by Nicholas Chudy von Ujezd, founder of that princely family, which, in its various branches, and down to our own time, has played so important a part in the wars and politics, national economy and science, literature and art of the Austrian Empire.

It is now well known that the Germans owe their pre-eminence in music to their great nobles and ecclesiastical princes, whose chapels gradually became the true and best nurseries and conservatories of the art, down almost to our own times. The original small choir of priests was the nucleus of the later full chorus and orchestra, and the simply chanted mass developed into the full choral and orchestral service; while in the saloon, music kept pace with that in the chapel, and the same vocal and instrumental performers who executed the florid mass in the morning produced the symphony and musical drama in the evening. These schools have given to the art its greatest names: directly, Haydn, Mozart, Beethoven; mediately, Handel, Bach, Gluck.

1. The house of Lobkowitz early distinguished itself in this regard, and the name of Baron Johann (Popel) the younger, who died in 1572, has an honourable place in the annals of Austrian church music as one of its early, zealous, and effective promoters. Two princes of this branch, which has its seat at Raudnitz, in Bohemia, and its city residence in the well-known palace on the Lobkowitz Platz, in Vienna, are named in other articles, and deserve more particular notice.

2. Ferdinand Philipp, third son of Prince Philipp and Wilhelmine, Countess of Althaus, was born at Prague, April 17, 1724. The eldest son died in infancy; the father, December 21, 1735; the second son, January 22, 1739; and thus Ferdinand, then a student at Würzburg, and not yet 15 years of age, became, under the guardianship of his mother, the reigning prince; and before he had completed his twentieth year, we find him his own master, established in Vienna, studying and practising music, especially the violin, with Gluck, who was in his service as a salaried musician. It was in his palace that the composer's talents became so known as to lead to his engagement for the composition of operas at Milan and other Italian capitals, which Lobkowitz generously promoted. In 1745 the young prince made a tour in Italy, ending at Turin, where Gluck had just brought out successfully his eighth opera, *Porro*. Taking the composer with him, he crossed the Alps into the Rhine valley, and was present at the coronation of Francis I., Emperor of Germany.

If the reminiscences of a certain Geisler—now preserved in the archives at Raudnitz—may be trusted, Pelham, father of that Duke of Newcastle whom Macaulay exposes so cruelly to public scorn and ridicule, had been greatly aided by the father of Lobkowitz in certain important political affairs at Vienna; and now the Duke (who appears to have represented George II., as Elector of Hanover, at the coronation) sought in some measure to cancel his father's obligation, not only by taking young Lobkowitz (still accompanied by Gluck) with him to England, introducing him at Court, producing him at Oxford, where "he took part in the public discussion of a question in legal science," and the like, but gave him a richly furnished house for a residence so long as he chose to remain in London,* which he is said to have occupied some two years. Probably the prince's early education as a younger son determined his character and pursuits in manhood; for though not seldom consulted by the Empress Maria Theresa on affairs of importance "to her full satisfaction," he seems to have avoided public life, devoting himself to the care and increase of his estates, the welfare of his people, by establishing manufactures, promoting agriculture and a wide-reaching charity, and the indulgence of his scientific, literary, and artistic tastes. "He became a very learned prince, whose profound knowledge embraced the most diverse sciences—natural philosophy, mathematics, history and jurisprudence, both civil and ecclesiastical." Two landscapes in oil, still to be seen at Raudnitz, attest his taste for that art; and a symphony composed bar by bar alternately by him and C. P. E. Bach

* Dr Dvorzak, archivist and librarian of the present Prince Lobkowitz, at Raudnitz, would be grateful for any information upon this visit to England, and suggests the possibility of finding something in the archives of the Newcastle family. Perhaps it might be discovered that Newcastle had something to do with the appearance of Gluck there as composer.

extempore proves that his knowledge of musical science was more than superficial dilettantism.† He remained single to the age of 45, when he married Gabrielle Maria, a princess of Savoy-Carignan. He died at Vienna, January 11, 1784.

3. Joseph Franz Maximilian, Prince of Lobkowitz, and Duke of Raudnitz, son of the preceding, was born December 7, 1772. An only child, fatherless at the age of twelve years, and the inheritor of immense wealth, it speaks well both for his excellent original qualities and for the wisdom of his guardians—his mother and an uncle—in guiding his education, that there is not even an obscure tradition of any other fault in his character than an inconsiderate generosity, rising to prodigality, which in the end brought its own punishment.

In his 20th year (August 2, 1792) he married Princess Marie Caroline Schwarzenberg; and two or three years later we find him independent of his guardians, and his household established upon an almost regal footing. The father's love for music was in the son an absorbing passion; the violin and violoncello were his instruments, and possessing a noble bass-voice, which he thoroughly cultivated, he sang magnificently. One of his first cares now was the engagement of a complete orchestra and vocalists adequate to the performance of full masses, oratorios, and operas, both at Vienna and Raudnitz, with Anton Wranitzky and Casimir Anton Cartellieri at the head as chapelmasters. The story which has lately become current, that this orchestra was formed with a view to Beethoven's benefit, is too absurd for serious notice; and its corollary, that it was at all times at his service and employed by him to try the effect of his orchestral compositions, rests upon no good authority; one only of these works is known to have been first played by this orchestra, the Heroic Symphony, and this not until after Lobkowitz had purchased the right to use it; on the other hand it is known that music to *Leonora* and the *Ruins of Athens*, the seventh and eighth symphonies, and, perhaps, other works, were first tried at Lichnowsky's and Archduke Rudolph's. That two young men so near of an age—Beethoven then believed that he and Lobkowitz were born the same month and year—became as intimate as if no difference in rank existed between them is certain; and the list of important dedications to the Prince shows that the composer's obligations to him during his first fifteen years in Vienna were of no ordinary kind; but what they were we for the most part know as little as we do of Beethoven's reasons for complimenting Count Browne as his first Mæneas. It was Lobkowitz, however, who gave the composer the hint to apply for the position of composer to the Opera, and when the project failed, promoted two very profitable subscription concerts for his benefit in his own palace and with his own orchestra (1807); and two years later he was one of three subscribers to the annuity. That his subscription was but 700 florins to Kinsky's 1,800 and Rudolph's 1,500 is not surprising when we consider the vast sums expended by him in other ways upon music and musicians. On the 1st of January, 1807, a company of nobles, with Lobkowitz at the head, took charge of the Court theatres, and during 1810-12 the Prince had the direction of the Opera alone.

J. F. Castelli, a Vienna local celebrity, was at that time editing a theatrical journal, *Thalia*, and labouring for the elevation of the German at the expense of the Italian opera, and was favourably known both as author and adapter of operatic texts—Weigl's "Swiss Family" was one. Lobkowitz, however, cleverly put an end to his opposition to the Italians by surprising him with an appointment as poet to the Court stage. "I was now," he writes in his memoirs, "theatre poet; but I saw clearly from my instructions that the real ground of the appointment was the removal of a dangerous enemy of the Italian opera; since one of the paragraphs forbade my editing any theatrical journal. I accepted the condition with pleasure," &c., &c. "I now had opportunity to enter into a very close connection with Prince Lobkowitz, and to observe and revere the good sense, the noble heart, the humanity, the love for art, and the magnanimity of that most amiable Prince. Every morning I had to report to him upon theatrical matters, and the correspondence passed through my hands; I had to put new operas upon the stage, and make translations of French texts. The Prince was present at all rehearsals, and I dined daily with him."

(To be continued.)

† See Burney, Vol. IV.

THE COMÉDIE-FRANÇAISE IN LONDON.*

At the moment when all the company of the Comédie-Française is again about to cross over to England for the purpose of performing there, it may be interesting to recall to memory what was the result of an analogous enterprise in the 18th century. In 1748, Jean Monnet, formerly a theatrical manager in Lyons and in Paris, having solicited unsuccessfully the management of the Opera, organized a company of French actors to give performances in London. Thanks to a subscription among the English aristocracy, which brought him in about £500, he was enabled to take "the little Theatre in the Haymarket," and, despite the epigrams and threats directed against him in the public press, he opened his campaign on the 8th November, 1749. The following is the account he gives in his *Memoirs* of the first night's performance†:—

"What had been predicted took place: the gallery, in less than half an hour, was filled with persons very eager to do me harm. At six o'clock, Lord G*** and more than thirty other noblemen, all in dress coats and armed with large sticks, came and took the seats kept for them. Lord G*** and the Duke of ***, the better to observe the rioters, went into the second boxes. There were on this occasion only three women among the audience: a lady of high rank and two English actresses. The musicians were about to commence the overture, when, at the first note, the conspirators, who were very numerous, struck up an English song with the burden: 'We will have no French actors.' The curtain was raised, however; an actor and an actress appeared to begin the play, but were greeted with a shower of apples and oranges, which followed each other without cessation. A charming actress, afterwards at the Comédie-Française, was hit in the breast by a candle flung by a drunken man. . . . Lord G***, who had hitherto restrained himself, raising his voice and addressing the rioters, then said: 'Well, gentlemen, will you now leave off, and allow us to enjoy the performance? If you do not like it, go out and get back the price of your admission.'—Several replied that they would never suffer a French company in London. . . . During this scene some young soldiers, sword in hand, formed a semi-circle on the stage, and served as a rampart for the actors. I had in my party the two strongest and most dexterous men in England, either for wrestling or for boxing; the one was the son of a brewer, and the other the son of an apothecary, both fond of French acting, and, moreover, desperately in love with two of my actresses. Animated by the same interest and the same courage, they united for the defence of my performance, and, leaping over the benches of the pit, began hitting out in all directions. The brewer flung himself into the midst of the most compact groups, and knocked down every one who opposed his passage. . . . After a desperate struggle, the two brave fellows, being masters of the battlefield, set about tranquillizing the spectators, and re-establishing order. The actors played in peace, and silence was so well preserved that people scarcely ventured to spit or use their handkerchiefs. One young man, however, hidden in a corner, having thought fit to use a large whistle, was detected by General Wal***, who, with a vigorous blow with his fist on the offender's mouth, sent the whistle half-way down the latter's throat. The two pieces performed that night were finished without any noise, and the actresses conducted home by the guard. On the second evening, the affair was rather warmer. The nobleman who patronized me brought a number of sturdy sailors armed with sticks. The malcontents, on the other hand, had provided themselves with a leader, so as to be more successful than before in the engagement. But my party, much stronger than their opponents, fought vigorously. The brewer, at the head of a party of sailors, was everywhere, while the apothecary commanded the rest of the band in the gallery, where the action was hottest. It would be difficult to depict all the details of the horrible tumult this evening. The actresses, overcome by fear, and little accustomed to such brawls, shut themselves up in their dressing-rooms with officers who kept up their spirits. At length, the enemy, well beaten and cowed by their defeat, were compelled to yield. . . . The third and fourth performance were far less stormy; the same precautions were taken but not needed; the enemy had abandoned the field. The actors played in peace, and the performance was generally liked."

Was it from the recollection of these puerile scenes and out of a spirit of revenge, that the English company who, in 1823, endeavoured to perform at the Théâtre de la Porte-Saint-Martin, met with so inhospitable a reception?‡ Happily for the honour of the two countries, the times are vastly changed, and such acts could not occur to-day. Our admirable French performers may, therefore, cross the Channel with perfect safety. They are sure, in 1879, as in 1871, of being in England the objects of a well merited ovation, and of bringing back from London only garlands and guineas.

A. DE FORGES.

This is so, for we have received from London the best accounts of the exceedingly courteous manner in which the fashionable world of England is preparing to receive the Sociétaires of the Comédie-Française. The courtesy of our neighbours on the other side of the Straits of Dover, as we learn from our correspondence, will amount to enthusiasm. Every place is secured beforehand, and the Italian Operahouses of Messrs Gye and Mapleson are not free from apprehension as to this formidable competition, the more so as the commencement of the Italian season has suffered from the bad weather, which is even severer in London than in Paris. The artists of the Comédie-Française will start on Saturday, the 31st May. They will be absent all the time required for carrying out the repairs of the interior of the Théâtre-Français. *Le Misanthrope*, *Andromaque*, *Ruy-Blas*, and *L'Etrangère* will be the pieces selected for the first four performances. Thus Molière, Racine, Victor Hugo, and Alexandre Dumas will be the authors first played in London. We may add that M. Jean Aicard has just finished the prologue in verse which M. Got, as father of the Sociétaires of the Comédie-Française, will deliver at the inauguration of the London performances, on the 2nd June, to an English audience.—Title: "*Molière à Shakespeare*." As for the epistolary preface to this trip, it is the pen of M. Alexandre Dumas which has undertaken to supply it, in the form of a missive written by him on the first page of an Album which the artists of the Comédie-Française have esteemed it an honour to offer as a mark of their homage to the Prince of Wales. Here is the clever letter which has just been placed in the archives of the Théâtre-Français:—

TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.

Monseigneur, M. Febvre, Sociétaire of the Comédie-Française, has requested your Royal Highness's permission to offer you an Album containing, in addition to the history of the illustrious company to which he belongs, the portraits, accompanied by autographic thoughts, of the present Sociétaires, for whom your Royal Highness has on various occasions expressed the kindest and most flattering interest. Your Royal Highness very graciously granted M. Febvre the permission demanded and condescended to accept the modest and timid pledge of his very respectful thankfulness.

The members of the Théâtre-Français are doubly pleased at expressing their gratitude to your Royal Highness, because at this moment England allows them to come and perform in London, in their mother tongue, not only the masterpieces of their old repertory, but the most usual works of their modern repertory, some of which have not, up to the present, been allowed to be submitted to the judgment of the English public. Neither the French actors nor authors can or would feign to ignore to whose powerful and persistent intervention these new works owe their right of citizenship in the country of Shakespeare; your Royal Highness will, therefore, not be surprised that I have been chosen to have the honour of being the interpreter and, as it were, of introducing the company to your Royal Highness; it was not to the most worthy that the preference was to be given on this occasion, but to him who had most reason to thank your Royal Highness for your gracious protection; to him who best represents in England the French authors who have been played the least. May I beg, Monseigneur, with the expression of my gratitude for the marks of personal sympathy you have been kind enough to give me, that you will accept the homage of the respectful sentiments with which I have the honour to be your Royal Highness's very humble and very obedient servant,

ALEXANDRE DUMAS,

Member of the French Academy.

‡ On the 31st July, 1823, the English company from Brighton, under the management of Mr Penley, opened at the Théâtre de la Porte-Saint-Martin with *Othello* and *The Rendezvous*. There was such a disturbance that the actors had to retire. Thanks to a subscription, they were enabled to give, at the little theatre of the Rue Chanterline, six performances which were followed with interest. But who does not remember how enthusiastically all Paris subsequently received the great English actors Macready and Kemble at the Salle Ventadour.

* From *Le Ménestrel*.

† *Supplément au Roman comique ou Mémoires pour servir à la vie de Jean Monnet, ci-devant directeur de l'Opéra-Comique de Paris, de l'Opéra de Lyon, et d'une Comédie-Française à Londres, écrits par lui-même. Deux volumes avec portrait. Londres, MDCCCLXXII.*

PRACTICAL EXAMINATIONS IN MUSIC.

An examination for candidates residing in or near London has been arranged to be held at the house of the Society of Arts during the week beginning June 16. The examinations will be exclusively practical, and will take account of voice, style, ear, and reading. Candidates in vocal music will be required—

1. To sing a solo, or take part with another candidate in a duet, already studied. Credit will be given for the choice of the piece sung.
2. The pitch of a key-note being given, to name sounds, or succession of sounds, played or sung by the examiner in that key and in the keys connected with it; e.g., the dominant, subdominant, relative minor, or other.
3. To sing or sol-fa at sight passages selected generally from classical music.

Candidates in instrumental music will be required—

1. To play a piece already studied. Credit will be given for the choice of the piece played.
2. The pitch of a key-note being given, to name sounds, played by the examiner in succession or in combination, in that and its relative keys.
3. To play a piece or portion of a piece at sight.

The maximum of marks is 100. These will be distributed among the subjects of examination in the following proportion:—

VOCAL MUSIC.	
Voice	20 per cent.
Style	20 "
Ear	20 "
Reading	40 "
INSTRUMENTAL MUSIC.	
Execution	20 per cent.
Style	20 "
Ear	20 "
Reading	40 "

Candidates who obtain 75 marks will be entitled to a first-class certificate, and those who obtain 50 to a second. Candidates, the number of whose marks is below 30, will be entered as "not passed." Before admission to the examination all candidates must have sent in a certificate, from a professor or other musical authority, to the effect that their qualifications are such as to afford a reasonable chance of their passing. Vocal candidates must come provided with a second copy of the solo or duet they have studied, in the established notation. An accompanist will attend the examination for vocal music, but candidates who prefer to do so, can bring an accompanist with them. Each candidate must pay a fee of 5s. The examination will take place in the day or evening, according to the convenience of each candidate. Intending candidates should at once communicate with the Secretary of the Society, stating if they desire to attend during the day or in the evening. They will then receive due notice of the day and hour fixed for their attendance.

SONS OF THE CLERGY.

The annual festival of the Sons of the Clergy is always looked forward to as an event, not merely on account of the object on behalf of which it was originally instituted, but because of the high-class musical service with which it is usually celebrated. The 225th anniversary was held on Wednesday afternoon under the dome of St Paul's Cathedral, and, despite the uncertain and menacing weather, an immense congregation sufficiently declared the interest attaching to the occasion. Upon the history and purport of this excellent charity it would be supererogatory to dwell again. Enough that it was founded in 1665, and in 1668, during the reign of Charles II., formally established by Royal Charter as the "Corporation of the Sons of the Clergy"—the first promoters of the festival being all sons of clergymen. That where assistance was most needed it has been of inestimable use none can deny. The funds are appropriated in aid of necessitous and disabled clergymen, pensioning their widows and unmarried daughters, educating, apprenticing, or providing outfits, as may be desirable, for their children; and to these purposes the annual meetings, with the co-operation of a sympathetic public, have substantially contributed. All well inclined towards the charity will learn with satisfaction that last year donations were granted to 220 clergymen in need, pensions and donations to 912 widows and aged single daughters,

apprentice fees, outfits, and educational grants to 358 children—1,490 persons in all, only 19 fewer than the number relieved in 1877.

The musical part of the service on Wednesday, while differing in no way, as regards form, from previous occasions, offered further testimony to the great improvement in that direction which of late has invited general comment, and of which so much is due to Dr Stainer, the Cathedral organist, encouraged by a zealous succentor, in Dr W. Sparrow Simpson, and supported by an able coadjutor, in G. C. Martin, deputy organist and trainer of the choir. The result was even superior to that which met with such unstinted praise a twelvemonth since. The arrangements for the most part were precisely the same. The choir, including the St Paul's ordinary singers and their accredited deputies, with those who attend the Sunday evening services, strengthened by delegates from various well known sources, numbered over 250. During the procession up the nave (the characteristic incidents of which it is unnecessary to describe) Mr Martin played an organ voluntary; and, the congregation seated, the introduction and fugue (why not the third movement?) of the overture to Handel's oratorio, *Solomon*, were performed by a highly efficient band of more than fifty practised executants (all in surprise), with Mr F. Amor, one of our best orchestral musicians, as leading violin. This, as indeed everything else, was conducted by Dr Stainer. The effect was very grand, Handel's clear and masterly part-writing being just suited to a locality so vast. The Psalms—cxxxii. ("I was glad"), cxxvii. ("Except the Lord"), and cxxxiii. ("Behold how good")—were chanted to tunes by Macfarren (in A), Stainer (in D), and Battishill (in G), the *Gloria* to each being sung in unison, with full instrumental accompaniment. The "Magnificat" and "Nunc dimittis" (in A) were by Mr Martin, who here shows that his talent is by no means confined to organ playing. That the music to the suffrages was by Tallis, cathedral use, will be taken for granted. The anthem, following the third collect, was Dr Stainer's cantata, *The Daughter of Jairus*, deservedly eulogized when produced, last September, at one of those special services in Worcester Cathedral which helped to win back so many to the side of the festival who, for reasons often stated, had become conscientious opponents to the oratorio performances of the Three Choirs being henceforth held in the church. Dr Stainer's work gains sensibly on closer acquaintance, and, indeed, includes passages of genuine beauty. Only to instance one number, among several meriting high consideration, the chorus for women's voices, "Sweet tender flower" (succinctly entitled "The Wailing"), the plaintive theme of which is first given out by the oboe (in the competent hands of Mr Horton), may be cited as something at once original and impressive. A more careful and well-balanced rendering of the cantata than that of yesterday could hardly have been wished by Dr Stainer himself; it did credit, in short, to all concerned, and not least of all to the members of the choir, who imparted vigorous life and expression to the choruses, which play so conspicuous a part in the work. The solo singing was also praiseworthy; and we would especially point to an air, "My hope is in the Everlasting," sung, if we are not mistaken, by a gentleman (Mr Kenningham) belonging to Mr Joseph Barnby's choir, and to a duet, "Love Divine," for soprano and tenor. That *The Daughter of Jairus* was not misplaced in the position it occupied as anthem must, we think, have been the general conviction. Previous to the sermon, preached by the Rev. E. C. Glyn, chaplain to the Archbishop of York (who chose for text, Matthew, chap. 25, verse 40—"The King shall say unto them, 'Verily I say unto you, inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me'"), the imperishable Old Hundredth, "All people that on earth do dwell," was sung, in alternate verse of unison and full harmony, a large number of the congregation joining heartily in the unison. After the sermon, before the Blessing, pronounced by the Bishop of London from his place, there followed, as time out of mind, the magnificent "Hallelujah" from *The Messiah*, in the execution of which every one took part. The musical service, in conclusion, may be pronounced from beginning to end an unquestionable success. Prayers were intoned by the succentor (the Rev. W. S. Simpson), and the Lessons read by the Rev. W. Russell, minor canon. As parting voluntary Mr Martin played one of Handel's choruses on the organ.*

Mr Henry Russell, of "Woodman spare that tree" celebrity, made his appearance lately at a benefit on the Haymarket stage. The veteran looked hale and hearty.

The corporation of Edinburgh have nearly completed a monument to the memory of George Buchanan, the poet. The vestry of Westminster refused a spot of ground in a public thoroughfare for a statue to the poet Byron.

* "The dead shall live"—from the *Ode to St Cecilia*.

DWIGHT ON THE SECOND SYMPHONY OF BRAHMS.

(From "Dwight's Journal of Music," March 15th.)

We do not find ourselves at all alone in saying that the second Symphony of Brahms does not improve upon acquaintance. Indeed, to our feeling, it is a less successful effort than his first one, in C minor. And we even make bold to suggest, at the risk of shocking some of the admirers, that we can conceive of Sterndale Bennett writing a much better symphony than this of Brahms in D. In spite of a certain pastoral softness and repose with which it opens, and the sweet infusion of horn tones continually, you soon feel a cloying fullness in the *Allegro non troppo*. There is a certain feebleness, a sugar-and-water character, in the subject matter of the themes; and when it comes to the *working up* after the repeat, it is done with an unstinted use of contrapuntal means, such as the real matter of the movement does not seem to call for. And near the end of the movement there are some obscure, unsatisfactory periods which suggest the fancy whether all this super-refined contrapuntal distillment has produced anything better than a bad quality of spirit, which shows its effect upon the brain in the uncomfortable, distracting headache (*Weltschmerz*,—*Katzenjammer*—what you will) of the *Adagio* which follows. For verily that *Adagio*, after several hearings in concert and rehearsal, still refuses to reveal its meaning, and leaves us with the sense of having listened to something ugly and ungenial, which we would fain avoid hereafter. Yet there is no denying the earnestness of all, so far, which makes us half ashamed of speaking so lightly of it as we have done.

In the third movement (*Allegretto grazioso*) our tone-poet seems to have slept off the beclouding influence, and to go forth with buoyant step and feeling into the wholesome air and light of nature; for its principal theme is cheerful and graceful, indeed fascinating; but even this, taking the whole piece together, is fragmentary and disjointed; the rhythm and the tempo and the thoughts themselves are continually changing without warning and apparently without reason; there is nothing like development or continuity. Thus the first graceful *allegretto* subject, in 3-4 measure, suddenly changes to *presto*, in 2-4; then, as suddenly, you have a reminder of the "Orgy" motive in the *Huguenots* for a few bars; then a few bars *pianissimo* for the violins, which recall the rain-drops in the storm scene of the Pastoral Symphony, and so on. It is all pretty, but it hardly seems to hold together,—the giddy fancies of a wayward humour. The *Finale* (*Allegro con spirito*) is all rush and brilliancy, and its strong impulse is so well sustained to the end that we think it on the whole the best part of the symphony. In spite of its earnestness, of the contrapuntal skill and learning displayed in it, of the remarkable instrumentation, and the many single passages of power and beauty (including one or two reminders of Beethoven), we feel, as most have felt, the lack of genuine creative inspiration in this large and laboured work.

—o—
WAIFs.

The disease that prevails just now at the Royal Italian Opera is the Pattimania.

Frau Schuch-Proska has returned to Germany.

M. Camille Saint-Saëns has been playing at concerts in Milan.

The Popular Concerts were resumed at Turin on Easter Sunday.

Sig. Ricordi has purchased Sig. Marchetti's *Don Giovanni d'Austria*.

M. Gounod has completed two acts of his new opera, *Eloise et Abelard*.

Mdlle Ioni Raab, a favourite pupil of Liszt's, has made a *début* in Vienna.

Liszt is at present in Weimar, where he intends making a lengthened stay.

Maurice Dengremont has been playing at Pesth with no less success than elsewhere.

Herr Hans Richter has returned to Vienna, to resume his duties as conductor at the opera.

The season at the Théâtre de la Monnaie, Brussels, terminated with a performance of *Lohengrin*.

M. Adolphe Fischer, the Belgian violoncellist, will make a long tour next autumn in the United States.

The report that Herr Franz Diener, the tenor, is out of his mind has been denied by his medical adviser.

The first Italian Opera Concert at the Alexandra Palace is to be given to-day, with part of Mr Gye's company.

The performance of *Tristan und Isolde* at the Royal Operahouse, Berlin, has been definitively postponed till next winter.

A very good portrait of Beethoven, after a water colour painting of Gräfe's, has been published by Hanfstängl, Dresden.

Herr Nessler's new opera, *Der Rattenfänger von Hameln*, was performed five times last month at the Stadttheater, Leipsic.

M. Herx, manager of MM. Schott's business in Brussels, has been created by the King of Holland a Knight of the Oaken Crown.

Les Diamants de la Couronne has recently been performed at the Teatro Bellini, Naples, for which city it was a perfect novelty.

A musical festival will be held in Chester, in July next, for the first time for half a century. It is in aid of the "Restoration Fund."

Lindoro, a one-act opera, composed by the eldest daughter of Mme Viardot Garcia, is announced at the Grand-Ducal Theatre, Weimar.

Mdlle Bianchi has commenced another engagement at the Imperial Operahouse, Vienna, opening very brilliantly with *La Fille du Régiment*.

Mdlle von Edelsburg, having given up the contralto for the soprano line of business, recently appeared at Aix-la-Chapelle in *Norma*, *Lucia*, and *Faust*.

As *Ihrer Majestät Schiff Pinafore*, the sparkling work of Messrs Gilbert and Arthur Sullivan has been successfully produced at the Germania-Theater, New York.

Herr Julius Stockhausen, on account, it is alleged, of a misunderstanding with the Director, Herr Joachim Raff, has resigned his professorship in the Frankfort Conservatory.

Der Holzdieb, a little-known one-act opera by Heinrich Marschner, will shortly be revived at the Theatre Royal, Hanover. The book is by Fr. Kind, who wrote also that of *Der Freischütz*.

At the recent consecration of Dr Lightfoot, the new Bishop of Durham, in Westminster Abbey, the Archbishop of York sang his part in the *Veni Creator*, as directed by the Rubric. He was the first for many years who had done so.

A Louisville young woman writes to a modest and stupid youth: "Yes, when you asked me if I would marry you—Oh! I ought not to have done it, I suppose—but then it was such an opportunity, and so I smiled the cue to you and answered 'Never!' And you, stupid, you froze and bowed like a telegraph-pole and left. Oh! dear me! and I certainly thought that at this day there was nobody under the sun so unpardonably obtuse, so far behind the age and the rage, that he would not instantly have met me with: 'What, never?' and given me the chance to reply: 'Well, hardly ever!'"

MY LIFE'S ONE LOVE.*

All over the deep the sun hath spread A ruby and opal mist; The tawny strand is a golden land, Meet kingdom for lovers' tryst. O my life's one love! then come unto me [bright, While the day is thus young and I yearn for the grace of thy flower- like face, For thy dark moorland eye's soft light.	Come quickly across the jewell'd sward, On my heart thy silken head To rest, 'mid that passionate silence sweet, [said! That tells what mere words ne'er Come, my life's one love! come quickly to me Thro' the glorious morning mist. Let me kiss thee here, O my darling dear, [kiss'd, Where the red sun the wave hath
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The great sea sings of eternity,
When there'll be no parting days,
So we'll dream beside his purple tide
And join in his hymn of praise!
For my life's one love thou hast come to me,
And we're standing now hand in hand,
Trembling 'neath the might of the mystic light
That encircles love's own fair land!

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VOL. 57.—No. 21.

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Production of "Les Amants de Vérone."
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Mlle Zaré Thalberg.

MONDAY next, May 26, AUER's Comic Opera, "FRA DIAVOLO." Zerlina, Mlle Zaré Thalberg; Lady Koburg, Mlle Belocca; Lord Koburg, Signor Ciampi; and Fra Diavolo, M. Capoul.

Mlle Turolla.

TUESDAY next, May 27, VERDI's Opera, "UN BALLO IN MASCHERA." Amelia, Mlle Turolla; Ulrica, Mlle Scalchi; Oscar, Mlle Smerochi; Renato, Signor Graziani; and Il Duca, Signor Gayarré. Conductor—Signor VIANESI.

Mme Adelina Patti.

WEDNESDAY next, May 28, VERDI's Opera, "LA TRAVIATA." Violetta, Mme Adelina Patti; Giorgio Germont, Signor Graziani; and Alfredo, Signor Nicolini.

Mlle Heilbron.

THURSDAY next, May 29, second performance of "LES AMANTS DE VÉRONE." (Oust us above.)

FRIDAY next, May 30, MEYERBEER's grand Opera, "LE PROPHÈTE."

Mme Adelina Patti.

SATURDAY next, May 31, GOUNOD's Opera, "FAUST & MARGHERITA." Margherita, Mme Adelina Patti; and Faust, Signor Nicolini.

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